CRITICAL OBSERVATIONS ON SHAKESPEARE.

By JOHN UPTON
Prebendary of *Rocheſter*.

Ne forte pudori
Sit tibi Muſa lyrae ſolers, & cantor Apollo.
Hor.

DUBLIN:
Printed for GEORGE and ALEXANDER EWING
at the *Angel* and *Bible* in *Dame-ſtreet*.
MDCCXLVII.

BRITISH MUSEUM
15 SEP 69

TO THE

RIGHT HONOURABLE

THE

EARL of GRANVILLE

THESE

CRITICAL OBSERVATIONS

ON

SHAKESPEARE

ARE WITH ALL DECENT HUMILITY

AND THE HIGHEST ESTEEM

INSCRIBED AND DEDICATED

BY

THE AUTHOR.

BRITISH MUSEUM
15
69
SEP

Critical Obſervations

ON

SHAKESPEARE.

BOOK I.

SECT. I.

THIS a common obſervation, and therefore perhaps not altogether untrue, that critics generally ſet out with theſe two maxims; the one, that the author muſt always dictate what is *beſt*; the other, that the critic is to determine what that *beſt* is. There is an aſſertion not very unlike this, that Dr. Bentley has made in his late edition of Milton: "[1] I have ſuch an eſteem for "our

1. See his firſt note on Milton's Paradiſe loſt. However to do the Dr. juſtice, there are ſome errors which he has undoubtedly mended, of which two are moſt remarkable. B. VII. 321. *The* ſmelling *gourd*, which ſhould be *ſwelling*; and ẏ. 451. *fowl living*, which ought to have been printed, *ſoul living*. In moſt of the other places, if he cannot find errors, he will make them. But methinks an author ſhould bear his ſhare, as well as the tranſcriber: and though the context is a ſacred thing, and ought not to be diſturbed, yet in a note a better reading may be propoſed. In B. IX. ẏ. 670. there is the following beautiful deſcription.

As when of old ſome orator renound
In Athens or free Rome, where eloquence

" our poet, that which of the two words is the bet-
" er, *that I ſay* was dictated by Milton." And from a ſimilar caſt of reaſoning, in his Preface to Horace, he ſays, [2] that thoſe emendations of his are for the moſt part more certain, which are made from conjectures, than thoſe from ancient copies, and manuſcripts.

'Twas never my intention to call in queſtion the ſkill, and abilities of one, whoſe reputation in learning

> *Flouriſhd, ſince mute, to ſome great cauſe addreſt,*
> *Stood in himſelf* collected, while each part,
> Motion, each act *won audience, ere the tongue,*

In deſcriptions particularly the words ought to be neither embarraſſed, nor ambiguous. But here, is *motion* the accuſative or nominative caſe? If the accuſative; how far fetch'd is the meaning, *each part won motion?* If the nominative; Milton ſhould have given it, *each part, each motion, each act:* or rather thus, in a great meaſure according to Dr. Bentley's reading,

> *Stood in himſelf collected whole, while each*
> *Motion, each act won audience, ere the tongue,*

Collected whole: In ſeipſo totus teres, atque rotundus. Hor. L. II. ſ. 7. A perſon muſt have no feeling of poetry not to allow this the *better* reading; but allowing this, no rules of criticiſm will ſuffer him to alter, what the tranſcriber, or printer has not firſt altered. In Shakeſpeare the editors have propoſed many *better* readings, which they ſhould have mention'd only in their notes; and they would thus have deſerved that praiſe for their ingenuity, which they ſeem to forfeit, by going out of their province to correct the author, when they ſhould only have corrected the faulty copy.

2. *Plura igitur in Horatianis his curis ex conjectura exhibemus, quàm ex codicum ſubſidio; et, niſi me omnia fallunt, plerumque certiora.*

BRITISH MUSEUM 15 09 SEP

ing is ſo deſervedly eſtabliſhed: but there was a good piece of [3] advice, (which I cannot ſo eaſily paſs over, becauſe of univerſal uſe to critics,) offered him, when firſt he made his deſign known of publiſhing his Horace; which was, to admit into the context all thoſe better readings, for which he had the authority of ancient manuſcripts; but as to meer conjectural corrections, to place them in his notes. His reply to this advice was, as might be expected, "No, for then who will regard 'em?"

Our great critic was too well guarded by his learning, to have his own reply turned as a ſarcaſm againſt himſelf; which might ſo juſtly be turned againſt many dealers in the critical craft, who with little, or no ſtock in trade, ſet up for correctors, and ſucceſſors of Ariſtarchus. There is one part of their cunning, that I cannot help here mentioning, which is, their intruding their own gueſſes, and reveries into the context, which firſt meeting the reader's eye, naturally prepoſſeſs his judgment: mean while the author's words are either removed entirely out of the way, or permitted a place in ſome remote note, loaden with [4] miſrepreſentations and

3. Of this particular circumſtance I was informed by the late learned Mr. Waſs of Aynoe. I will add here a rule of Graevius, in his preface to Cicero's offices: *A priſcis libris non recedendum, niſi aut librarii, aut ſcioli peccatum ſit tam teſtatum, ut ab omnibus, qui non caligant in ſole, videri poſſit.*

4. Dr. Bentley's foul play in this reſpect is moſt notorious; who, in order to make way for his emendations, will often drop the only, and true conſtruction: the reader is miſtaken if he thinks this done through ignorance. I will inſtance in a correction of a paſſage of Virgil, Aen. IV, 256. which, among many other corrections, I chiefly make choice of, becauſe ſome have been deceiv'd into an opinion of it's ſuperior excel-

and abuſe, according to the great goodneſs of the moſt

lency: and I will give it in his own words, from a note on Horace, Lib. I. od. 34.

Hic primum paribus nitens Cyllenius alis
Conſtitit: hinc toto praeceps ſe corpore ad undas
Miſit, avi ſimilis, quae circum litora, circum
Piſcoſos ſcopulos humilis volat *aequora juxta.*
Haud aliter terras inter coelumque volabat;
Litus arenoſum Libyae ventoſque ſecabat,
Materno veniens ab avo Cyllenia proles.

" ubi quam multa merito vituperanda ſint vides. *Volat,*
" et mox *volabat:* deinde in continuatis verſibus in-
" gratum auribus ὁμοιοτέλευτον, *volabat, ſecabat:* ad
" quod evitandum vetuſtiſſimi aliquot codices apud
" Pierium mutato ordine ſic verſus collocant,

Haud aliter terras inter coelumque volabat
Materno veniens ab avo Cyllenia proles,
Litus arenoſum et Libyae ventoſque ſecabat.

" Sed nihil omnino proficiunt, aut locum adjuvant:
" adhuc enim relinquitur vitium omnium deterrimum,
" *ſecabat litus ventoſque.* Quid enim eſt *litus ſecare,* niſi
" litus arare et effodere? Quid autem hoc ad Mercu-
" rium volantem? Nullus dubito quin ſic ſcripſerit
" princeps poëtarum:

Haud aliter, terras inter coelumque, legebat
Litus arenoſum Libyae, ventoſque ſecabat
Materno veniens ab avo Cyllenia proles.

The firſt fault he finds is with *volabat* coming ſo quick after *volat.* But this repetition is ſo far from a fault, that it has a peculiar beauty here; for 'tis in the application of the ſimile; ſo Milton IV, 189.

Or as a thief, &c.
In at the window climbs, *or oer the tiles:*

So

moſt gracious critic; who, with his dagger of lath on

So clomb *this firſt grand thief into God's fold:*
So ſince into his Church lewd hirelings climb.

More inſtances might be added from Homer, and Milton, and Virgil. The next fault is the rime *volabat, ſecabat:* If there was any ſtop after *volabat* and *ſecabat*, ſome anſwer or apology ſhould be made. But there is actually no more jingle in thoſe verſes of Virgil, than in theſe of Milton,

II, 220. *This horror will grow mild, this darkneſs* light;
Beſides what hope the never-ending flight.

VI, 34. *Far worſe to* bear
Than violence: for this was all thy care.

VI, 79. *By ſacred unction, thy deſerved right.*
Go then thou mightieſt in thy father's might.

For if the reader will turn to the places cited, he will find, that all this jingling ſound of like endings is avoided by the verſes running one into the other: and I have cited them here in this unfair manner, as a parrallel inſtance of Dr. Bentley's miſrepreſentation: for the Dr. knew well enough, if he had given you the poet's verſes, (as in his trials to correct them he muſt himſelf have turn'd, and varied the pointing ſeveral ways) in the following manner,

Haud aliter, terras inter coelumque, volabat
Litus arenoſum Libyae, ventoſque ſecabat
Materno veniens ab avo Cyllenia proles.

i. e. *fled to the Coaſt of Libya*; he could not have made way for his own correction: or if he had told you, that nothing was more common than for the beſt authors, to apply the verb *properly* to one ſubſtantive, and *improperly* often to the other: (ſee the ſchol. on

on his own ſtage, like the old [5] Vice, or modern Harlequin, belabours the poor Devil of his own raiſing. Who

Sophocl. Elect. ℣. 437. Edit. Steph. p. 101. and Homer Il. γ'. 327.) he could not have abus'd that phraſe, *litus et ventos ſecabat*, which he miſrepreſenting cites, *litus ſecabat ventoſque*. So that whether you keep the old pointing, or change it, the Dr. cannot get one jot forward towards an emendation: not tho' you allowed him, which I ſomewhat queſtion, the propriety of *legebat litus*, apply'd to Mercury flying directly from mount Atlas to the coaſt of Libya. This whole paſſage of Virgil Milton has finely imitated in his 5th book. ℣. 265. &c. where the Dr. is at his old work, hacking and hewing. Were I to give an inſtance of Bentley's critical ſkill, I ſhould not forget that place in the Plutus of Ariſtophanes, ℣. 1010. which puzzled the Grecian critics, being an old inveterate evil, juſt gloſſed over, 'till Bentley probed it to the bottom, and recovered it's priſtine beauty. No one did better than the Dr. when he met with a corrupt place; but the miſchief was, he would be medling with ſound places. The emendation is printed in a letter to Kuſter, inſerted at the end of his edition of Ariſtophanes: to which I rather refer the reader, than lengthen this note, too long already.

5. The Vice was a droll character in our old plays, accoutred with a long coat, a cap with a pair of aſs's ears, and a dagger of lath. Shakeſpeare alludes to his buffoon appearance in *Twelfth-Night*, Act. IV.

> *In a trice, like to the old Vice;*
> *Who with dagger of lath, in his rage, and his wrath,*
> *Cries, ah, ha! to the Devil.*

In the ſecond part of K. Henry IV. Act. III. Falſtaff compares Shallow to Vice's dagger of lath. In Hamlet Act III. Hamlet calls his uncle, *A Vice of Kings*:

Who is there but will allow greater liberty for altering authors, who wrote before the invention of printing, than ſince? Blunders upon blunders of

Kings: i. e. a ridiculous repreſentation of majeſty. Theſe paſſages the editors have very rightly expounded. I will now mention ſome others, which ſeem to have eſcaped their notice, the alluſions being not quite ſo obvious.

THE INIQUITY was often the VICE in our old Moralities; and is introduced in Ben Johnſon's play call'd *the Devil's an Aſs:* and likewiſe mentioned in his Epigr. CXV.

> *Being no vitious perſon, but* the Vice
> *About the town.*
> *Acts* old Iniquity, *and in the fit*
> *Of miming, gets th' opinion of a wit.*

But a paſſage cited from his play will make the following obſervations more plain. Act. I. Pug aſks the Devil "to lend him a *Vice.*

"Satan. What *Vice?*

"What kind wouldſt thou have it of?

"Pug. Why any *Fraud,*

"Or *Covetouſneſs,* or Lady *Vanity,*

"Or old *Iniquity:* I'll call him hither.

"Enter *Iniquity,* the Vice.

"Ini. What is he calls upon me, and would ſeem to "lack a *Vice?*

"Ere his words be half ſpoken, I am with him in a "trice."

And in his Staple of News Act. II. "*Mirth.* How "like you *the Vice* i' the play? *Expectation.* Which "is he? *Mirth.* Three or four, *old Covetouſneſs,* the "ſordid *Peniboy,* the *Money-bawd,* who is a fleſh-"bawd too they ſay. *Tattle.* But here is never a *Fiend* "to carry him away. Beſides, he has never a wood-"en-dagger! I'd not give a ruſh for a VICE, that has "not a wooden-dagger to ſnap at every body he meets.

"*Mirth.*

of tranſcribers—interpolations—gloſſes—omiſſion—various readings—and what not? But to try theſe experiments, without great caution, on Milton or Shakeſpeare,

" *Mirth.* That was the old way, Goſſip, when *Iniquity* " came in like hokos pokos, in a jugler's jerkin, &c." Some places of Shakeſpeare will from hence appear more eaſy: as in the 1ſt part of Henry IV. Act. II. where Hal, humorouſly characterizing Falſtaff, calls him, *That reverend* VICE, *that grey* INIQUITY, *that father ruffian, that* VANITY *in years,* in alluſion to this buffoon character. In K. Richard III. Act III.

Thus, like the formal Vice, Iniquity,
I moralize two meanings in one word.

INIQUITY is the formal Vice. Some correct the paſſage,

Thus, like the formal wiſe Antiquity,
I moralize two meanings in one word.

Which correction is out of all rule of criticiſm. In Hamlet Act I. there is an alluſion, ſtill more diſtant, to THE VICE; which will not be obvious at firſt, and therefore is to be introduced with a ſhort explanation. This buffoon character was uſed to make fun with the Devil; and he had ſeveral trite expreſſions, as, *I'll be with you in a trice: Ah, ha, boy, are you there,* &c. And this was great entertainment to the audience, to ſee their old enemy ſo belabour'd in effigy. In K. Henry V. Act IV. a boy characterizing Piſtol ſays, *Bardolph and Nim had ten times more valour, than this roaring Devil i' th' old play; every one may pare his nails with a wooden dagger.* Now Hamlet, having been inſtructed by his father's ghoſt, is reſolved to break the ſubject of the diſcourſe to none but Horatio; and to all others his intention is to appear as a ſort of madman: when therefore the oath of ſecreſy is given to the centinels, and the Ghoſt unſeen calls out *ſwear*; Hamlet

ſpeaks

Shakeſpeare, tho' it may be ſport to you, as the pelted frogs cried out in the fable, yet, Gentlemen, 'tis

ſpeaks to it as THE VICE does to the Devil. *Ah, ha boy, ſayeſt thou ſo? Art thou there, trupenny?* Hamlet had a mind that the centinels ſhould imagine this was a ſhape that the Devil had put on; and in Act III. he is ſomewhat of this opinion himſelf,

The Spirit that I have ſeen
May be the Devil.

This manner of ſpeech therefore to the Devil was what all the audience were well acquainted with; and it takes off in ſome meaſure from the horror of the ſcene. Perhaps too the poet was willing to inculcate, that good humour is the beſt weapon to deal with the Devil. *True penny* is either by way of irony, or literally from the Greek τρύπανον, *veterator*. Which word the Scholiaſt on Ariſtophanes, Clouds ℣. 447. explains, τρύμη, ὁ περιλείμμενος ἐν τοῖς φράγμασιν, ὃν ἡμεῖς ΤΡΥΠΑΝΟΝ καλοῦμεν. Several have tried to find a derivation of THE VICE; if I ſhould not hit on the right, I ſhall only err with others. THE VICE is either a quality perſonalized as BIH and KAPTOΣ in Heſiod and Aeſchylus, SIN and DEATH in Milton; and indeed VICE itſelf is a perſon. B. XI, 517.

And took HIS *image whom they ſerv'd, a brutiſh* VICE.

his image, i. e. a brutiſh Vice's image: the *Vice* Gluttony; not without ſome alluſion to the VICE of the old plays. Or VICE may be in the abſtract, as in Martial,

Non Vitioſus homo es, Zoile, ſed VITIUM.

But rather, I think, 'tis an abbreviation of *Vice-Devil*, as Vice-roy, Vice-doge, &c. and therefore properly called THE VICE. He makes very free with his maſter, like moſt other Vice-roys, or prime-miniſters. So that

he

'tis death and deſtruction to the little taſt remaining among us.

he is the Devil's *Vice*, and prime miniſter; and 'tis this, that makes him ſo ſawcy.

The other old droll characters, are the Fool, and the Clown, which we have in Shakeſpeare's plays. The Romans in their Attelan interludes, and Mimes, had their buffoons, called *Maccus*, Μῶκος, from whence the Engliſh word, MOCKER; and *Sannio*, from whence the Italian *Zanni*, and ZANY. See Cicer. de Orat. L. 2. c. 61. and *Bucco*, ὁ φυσίγναθος, *quod buccas inflaret ad riſum movendum:* from whence is derived a BUFFOON.

SECT. II.

I HAVE often wonder'd with what kind of reaſoning any one could be ſo far impoſed on, as to imagine that Shakeſpeare had no learning; when it muſt at the ſame time be acknowledged, that without learning, he cannot be red with any degree of underſtanding, or taſt. At this time of day he will hardly be allowed that [1] inſpiration, which his brother bards formerly claim'd, and which claim, if the pretenſions were any ways anſwerable, was ge-

1 Cicero pro Arch. Poet. *A ſummis hominibus eruditiſſimiſque accepimus — Poetam naturâ ipſâ valere—et quaſi divino quodam ſpiritu inflari.* De Nat. Deor. II. 66. *Nemo igitur vir magnus ſine aliquo afflatu divino unquam fuit.* In Plato's Io, there is a great deal to the ſame purpoſe concerning this poetic rapture and enthuſiaſm; where a certain poet is mention'd, who, having made a number of very bad verſes, wrote one poem which he himſelf ſaid was εὕρημά τι Μουσῶν: the poem happened to be a very extraordinary one; and the people took the poet's word, thinking it impoſſible, without inſpiration, that ſo bad a poet ſhould write ſuch fine verſes.

nerally

nerally granted them. However we are well aſſured from the hiſtories of his times, that he was early initiated into the ſacred company of the Muſes, and tho' he might have ſmall avocations, yet he ſoon returned again with greater eagerneſs to his beloved ſtudies. Hence he was poſſeſſed of ſufficient helps, either from abroad, or at home, to midwife into the world his great and beautiful conceptions, and to give them birth, and being. That a contrary opinion has ever prevailed, is owing partly to [2] Ben Johnſon's jealouſy, and partly to the pride and pertneſs of dunces, who, under the umbrage of ſuch a name as Shakeſpeare's, would gladly ſhelter their own idleneſs and ignorance.

He was bred in a learned age, when even the [3] court ladies learnt Greek, and the Queen of England among ſcholars had the reputation of being a ſcholar. Whether her ſucceſſor had equal learning and ſenſe, is not material to be at preſent enquir'd into; but thus far is certain, that letters, even then, ſtood in ſome rank of praiſe. Happy for us, that our

2 *And though thou hadſt ſmall Latin and leſs Greek.*

'Tis true Johnſon ſays very handſome things of him preſently after: for people will allow others any qualities, but thoſe which they highly value themſelves for.

3. See what Aſcham writes of Lady Jane Grey, (who lived ſome time before Shakeſpeare) in his Scholemaſter p. 37. Edit. Lond. 1743. and afterwards p. 67. of Queen Elizabeth. " It is your ſhame (I " ſpeak to you all, you young gentlemen of England) " that one maid ſhould go beyond you all in excel- " lency of learning, and knowledge of divers tongues. " Point forth ſix of the beſt given gentlemen of this " court, and all they together ſhew not ſo much good " will, ſpend not ſo much time, beſtow not ſo many " hours daily, orderly and conſtantly, for the increaſe " of learning and knowledge, as doth the Queen's " majeſty

our poet, and Johnſon, came into life ſo early; that they lived not in an age, when not only their art, but every thing elſe that had wit, and elegance, began to be deſpiſed; 'till the minds of the people came to be diſpoſed for all that hypocriſy, nonſenſe, and ſuperſtitious fanaticiſm, which ſoon after like a deluge overwhelmed this nation. 'Twere to be wiſhed, that with our reſtored king, ſome of that taſt of literature had been reſtored, which we enjoyed in the days of Queen Elizabeth. But when we brought home our frenchified king, we did then, and have even to this day continued to bring from France our models, not only of letters, but (O ſhame to free born Engliſhmen!) of morals and manners. Hence every thing, unleſs of French extraction, appears aukward and antiquated. Our poets write to the humour of the age; and when their own little ſtock is ſpent, they ſet themſelves to work on new-modelling [4] Shakeſpeare's plays, and

" majeſty her ſelf. Yea I believe that beſide her per-
" fect readineſs in Latin, Italian, French and Spaniſh,
" ſhe readeth here now at Windſor more Greek every
" day, than ſome prebendary of this church doth read
" Latin in a whole week." Sir H. Savil in his latin ſpeech at Oxford thus compliments her; *Illa commemorabo, quæ vulgò minus nota, non minus certe mirabilia ad laudem: te, cum tot literis legendis, tot dictandis, tot manu tua ſcribendis ſufficias * * * te magnam diei partem in graviſſimorum autorum ſcriptis legendis, audiendiſque ponere: neminem niſi ſua lingua tecum loqui; tecum nemine niſi ipſorum, aut omnium communibus Latina, Graecaque. Omitto plebeios philoſophos, quos raro in manus ſumis. Quoties divinum Platonem animadverti tuis interpretationibus diviniorem effectum! quoties Ariſtotelis obſcuritates principis philoſophorum, à principe foeminarum evolutas atque explicatas!*

4 Sir William Davenant, and Dryden, began this juſt after the reſtoration. They were ſucceded by Shadwell,

and adapting them to the taſt of their audience; by ſtripping off their antique and proper tragic dreſs, and by introducing in theſe mock-tragedies, not only gallantry to women, but an endeavour to raiſe a ſerious diſtreſs from the diſappointment of lovers; not conſidering that the paſſion of love, which one would think they ſhould underſtand ſomething of, is a [5] comic paſſion. In ſhort they make up a poet of

Shadwell, Rymer, the Duke of Buckingham, and others. The D. of B. made choice of Julius Cæſar: which puts me in mind of a painter I knew, who told his cuſtomer, he had a picture of Claudio of Lorain, "and Sir (ſays he) when I have touched up *the ſky* a "little, 'twill make a moſt excellent piece."

5 Love is a paſſion, in which the great and the little, the earthly and the heavenly, (to ſpeak a little myſteriouſly) is ſo blended and mixed together, as to make it the fitteſt ſubject in the world for ridicule. *Totus verò iſte, qui vulgo appellatur* Amor, *(nec hercule invenio, quo nomine alio poſſit appellari) tantae levitatis eſt, ut nihil videam, quod putem conferendum. * * O praeclaram emendationem vitae, Poeticam! quae* Amorem, *flagiti et levitatis auctorem, in concilio deorum conlocandum putet: DE COMOEDIA loquor: quae, ſi haec flagitia non probaremus, nulla eſſet omnino.* Cicero Tuſcul. diſp. iv, 32. Romeo and Juliet is a ſtory of real diſtreſs; ſo is that, in Otway's Venice preſerv'd, between Jaffier and his wife. In Shakeſpeare you have nothing of what we call gallantry; nothing of that whining love introduced, (as in Addiſon's Cato, in the Siege of Damaſcus by Hughes, and in Rymer's Edgar, a play ſtolen, or murdered from Shakeſpeare) which, one would think, by the dignity of the ſtories, ought to have been excluded. But Dryden, in his epilogue to the ſecond part of the conqueſt of Granada, ſpeaks out.

If LOVE *and* HONOUR *now are higher rais'd,*
'Tis not the poet, but the AGE *is prais'd.*

Our

of ſhreds and patches; ſo that the ancient robe of our tragedian, by this miſerable darning, and threadbare patchwork, reſembles the long motley coat of the Fool, in our old plays, introduced to raiſe the laughter of the ſpectators. And I am afraid, if the matter was minutely examined into, we ſhould find, that many paſſages, in ſome late editions of our poet, have been altered, or added, or lopped off, entirely thro' modern, and French refinement.

* * *

Our LADIES *and our men now ſpeak more wit*
In converſation, than THOSE POETS *writ.*

meaning Shakeſpeare and Johnſon. Very gallant truly, Mr. Bays!

SECT. III.

THE misfortune ſeems to be, that ſcarcely any one pays a regard to what Shakeſpeare *does* write, but they are always gueſſing at what he *ſhould* write; nor in any other light is he look'd on, than as a poor mechanic; a fellow, 'tis true, of genius, who ſays, now and then, very good things, but wild and uncultivated; and as one by no means proper company for lords, and ladies, maids of honour, and court-pages, 'till ſome poet or other, who knows the world better, takes him in hand, and introduces him in this modern dreſs to *good company*.

Whatever be the opinion of the vulgar, whether the great vulgar or the ſmall, is of no great concernment; but indeed it was a matter of ſome ſurpriſe to read the following account in a noble writer of a better taſt: [1] "Our old dramatick poet may

1. Characteriſticks. vol. I. Advice to an author. p. 275.

witneſs

" witneſs for our good ear and manly reliſh [*not-*
" *withſtanding his natural rudeneſs, his unpoliſh'd*
" *ſtile, his antiquated phraſe and wit, his want of*
" *method and coherence, and his deficiency in almoſt*
" *all the graces and ornaments of this kind of writ-*
" *ting*;] yet by the juſtneſs of his moral, the aptneſs of many of his deſcriptions, and the plain and natural turn of ſeveral of his characters; he pleaſes his audience, and often gains the ear, without a ſingle bribe from luxury or vice." Thoſe lines, that I have placed between two hooks, ought certainly to have been omitted, as they carry with them reflections falſe in every particular. Or ſhall we play the critic, and ſuppoſe them ſome marginal obſervation, not written by the learned Antony Aſhley Cooper; and from hence by the blundering tranſcriber foiſted into the context?

'Twas thro' ſuch wrong notions of refinement, that [2] biſhop Burnet was led into no leſs miſtakes concerning Milton. " He was not excepted out of " the act of indemnity; and afterwards he came " out

2. Burnet's hiſtory of his own times. vol. I. p. 163. Mr. Richardſon tells us, that Sir William Davenant procured Milton's pardon. See his remarks, p. LXXXIX. Perhaps biſhop Burnet took his cenſure from Dryden's dedication before the tranſlation of Juvenal; where he ſays, that Milton " runs into a flat " of thought ſometimes for a hundred lines together: " that he was tranſported too far in the uſe of obſolete " words: and that he can by no means approve of his " choice of blank verſe." Dryden might be willing the world ſhould think this true, in order that his own wares might go off the better. The folly is to be caught. But Burnet was not particular in his opinion, 'twas the reigning taſt of the age: to comply with which, Dryden turned the Paradiſe loſt into rime, calling it, The State of Innocence, and Fall of Man.

For

" out of his concealment, and lived many years, " much viſited by all ſtrangers, and much admired " by all at home for the poems he writ, tho' he " was then blind, chiefly that of Paradiſe loſt, in " which there is a nobleneſs both of contrivance and " execution, that [*tho he affected to write in blank* " *verſe without rhyme, and made many new and* " *rough words*] yet it was eſteemed the beautifulleſt " and perfecteſt poem that ever was writ, at leaſt " in our language." This cenſure falls equally on Shakeſpeare; for he too wrote *in blank verſe without rhyme, and made many new and rough words.* But let Milton ſpeak for himſelf and his admired Shakeſpeare, for doubtleſs he means him, in his apology prefixed to the Paradiſe loſt. " The meaſure " is Engliſh heroic verſe without rime, as that of " Homer in Greek and Virgil in Latin; rime being " no neceſſary adjunct or true ornament of poem " or good verſe, in long works eſpecially, but the " invention of a barbarous age, to ſet off wretched

For which he received the compliments of his poetical brothers: hear one of them.

For Milton did the wealthy mine diſcloſe
And RUDELY *caſt what you cou'd well diſpoſe.*
He ROUGHLY *drew, on an* OLD FASHION'D *ground,*
A Chaos, for no perfect world was found,
Till thro' the heap, your mighty genius ſhin'd,
He was the golden ore which you refin'd.
He firſt beheld the beauteous ruſtic maid
And to a place of ſtrength the prize convey'd;
You took her thence: To court this virgin brought,
Dreſt her with gems, new weav'd her HARD-SPUN *thought,*
And ſofteſt language, ſweeteſt manners taught.

There ſpoke the courtiers and poets of Charles's reign; this was their taſt: and exactly ſo did they ſerve, and judge of Shakeſpeare.

" matter

matter and lame metre; grac'd indeed ſince by the uſe of ſome famous modern poets, carried away by cuſtom, but much to their own vexation, hindrance, and conſtraint to expreſs many things otherwiſe, and for the moſt part worſe than elſe they would have expreſs'd them. Not without cauſe therefore ſome both Italian and Spaniſh poets of prime note have rejected rime both in longer and ſhorter works, as have alſo long ſince OUR BEST ENGLISH TRAGEDIES, as a thing of itſelf, to all judicious ears, trivial and of no true muſical delight; which conſiſts only in apt numbers, fit quantity of ſyllables, and the ſenſe variouſly drawn out from one verſe into another, not in the [3] jingling ſound of like endings, a fault avoided by the learned ancients both in poetry and all good oratory. This neglect then of rime ſo little is to be taken for a defect,

" though

3. Ὁμοιοτέλευτα. See Quinctil. l. IX. c. 3. To the ſame purpoſe Mr. Aſcham, in his Scholemaſter, p. 194. " They wiſh'd, as Virgil and Horace were not wedded to follow the faults of former fathers, (a ſhrewd marriage in greater matters) but by right imitation of the perfect Grecians, had brought poetry to perfectneſs alſo in the Latin tongue; that we Engliſhmen likewiſe would acknowledge and underſtand rightfully our rude beggarly riming, brought firſt into Italy by Goths and Huns, when all good verſes, and all good learning too were deſtroyed by them; and after carried into France and Germany, and at laſt received into England by men of excellent wit indeed, but of ſmall learning, and leſs judgment in that behalf. But now when men know the difference, and have the examples both of the beſt and of the worſt; ſurely to follow rather the Goths in riming, than the Greeks in true verſifying, were even to eat acorns with ſwine, when we may freely eat wheat bread among men." Theſe chiming

terminations

" though it may ſeem ſo perhaps to vulgar readers, " that it rather is to be eſteem'd an example ſet, " the firſt in Engliſh, of ancient liberty, recovered " to heroic poem from the troubleſome and mo- " dern bondage of riming." With reſpect to the latter part of the cenſure, *of making many new and rough words* [4], it may be very juſtly obſerved, that this

terminations were ſo induſtriouſly avoided by Virgil, that in his whole poem 'tis difficult to find one: for in Aen. IX, 634.

Cava tempora ferro
Trajicit. I, verbis *virtutem illude* ſuperbis.

This play on the words is properly enough put in the mouth of young Aſcanius. But theſe verſes have no jingle at all:

Hic labor extremus, longar' *haec meta* viarum.
Cornua velatar' *obvertimus* antennarum.

Indeed Homer has, here and there, theſe ſimilar ſounds and cadences.

Il. ε. 865. Καύματος ἐξ ἀνέμοιο δυσαέος ὀρνυμένοιο.
Il. υ. 392. Ὕλλῳ ἐπ' ἰχθυόεντι, καὶ Ἕρμῳ δινήεντι.

But the ſcarcity of them in ſo long a poem plainly ſhews, that Homer thought they added no kind of beauty to his verſes. The ſame letters repeated fall not under this cenſure; as,

Et premere, et láxas *ſciret dare juſſus* habénas.

4. See what Horace writes to this purpoſe of coining new words and of making current the old in his art of poetry, ℣. 406, &c. &c. And Ariſtotle in his rhetoric III, 2. ſays, that changing our common idiom for foreign and borrowed terms, often gives grace and dignity to a language: τὸ ἐξαλλάξαι ποιεῖ φαίνεσθαι σεμνοτέραν· ὥσπερ γὰρ πρὸς τοὺς ξένους οἱ ἄνθρωποι καὶ πρὸς τοὺς πολίτας τὸ αὐτὸ πάσχουσι καὶ πρὸς τὴν λέξιν: and in his

his liberty, managed with diſcretion and learning, adds a peculiar dignity to the diction: for things are often

his poetics, Κέφ. κϚ. Λέξεως δὲ ἀρετὴ * * * σεμνὴ δὲ καὶ ξαλλάττουσα τὸ ἰδιωτικὸν, ἡ τοῖς ξενικοῖς κεκοσμημένη. The words καὶ and ἡ ſhould change places, and the paſſage is hus to be red; σεμνὴ δὲ, ἡ ἐξαλλάττουσα τὸ ἰδιωτικὸν, καὶ οῖς ξενικοῖς κεκοσμημένη. *That expreſſion has grace and dignity, which differs from the common idiom, and uſes borrowed terms.* I will here add a ſpecimen of Milton's words (however *new* they may ſeem, or *rough*) illuſtrated with ſome of Shakeſpeare's, and they will be found to have all the grace and dignity, which the above-mention'd critics require.

Adamantine chains, I, 48. Aeſchyl. Prometh. ϒ. 6. Ἀδαμαντίνων δεσμῶν.

Amber ſtream, III, 359. and in Parad. Reg. III, 288. Callim. hym. in Cer. ϒ. 29. Ἀλέκτοινον ὕδωρ.

Ambroſial odours, I, 245. Spenc. B. 2. c. 3. §. 22. *The which ambroſial odours from them threw.* Virg. Aen. I, 403. Hom. Il. ά. 529. Ἀμβρόσιαι χαῖται. Milt. V, 56. *His dewy locks diſtill'd Ambroſia. Ambroſial Night*, V, 642. Hom. Il. Ϛ. 57. Ἀμβροσίην διὰ νύκτα.

Aſſeſſor of his throne, VI, 679. Irenaeus l. 1. c. 14. Ω πάρεδρε Θεῦ, *O Dei aſſeſſor.* Nonnus in his paraphr. of St. John, in the beginning, Ἀτέμονι σύνθρονον ἕδρην. Sophocles in Oed. col. p. 316. Edit. Steph. ſpeaks of *Juſtice*, as *The aſſeſſor of Jove:* Δίκη ξύνεδρος Ζηνός. So Arrian in Exped. Alex. IV, 9. οἱ πάλαι σοφοὶ ἄνδρες τὴν Δίκην πάρεδρον τῷ Διὶ ἐποίησαν. Pindar calls Rhadamanthus, *Saturn's aſſeſſor*, and Callimachus the poets, *Apollo's aſſeſſors.*

A bevy of fair women, XI, 582. The ſportſman's phraſe, ſpeaking of quailes. Spencer uſes it very frequent, B. 2. c. 8. ſ. 34. and B. 4. c. 10. ſ. 4. and B. 5. c. 9. ſ. 31. And Shakeſp. in. Hen. VIII. Act. 1.

None

often deſpiſed for no other reaſon than being common. Nor are *rough words* to be avoided, if the ſubject

None here he hopes
In all this noble bevy, *has brought with her*
One care abroad.

Arms on armor claſhing bray'd *horrible diſcord*, VI, 209. *à gr.* Βρέχειν, *clamare.* Hom. Il. μ'. 396. Βρέχε τεύχεα, *ſonitum dedere arma.* Il. φ'. 387. βρέχε δ' εὐρεῖα χθῶν. *remugiit verò lata tellus.* Shakeſp. in K. John Act. III *Braying trumpets.* In Hamlet Act I. *The kettle-drum and trumpet thus* bray *out The triumph of his pledge.* Spencer, B. 4. c. 4. ſ. 48. *Then ſhrilling trumpets loudly 'gan to* bray.

Sings darkling, III, 39. Sidney's Arcad. p. 684. edit. quart. *He came* darkling *into his chamber.* Shakeſp. in Midſ. Act. II. *O wilt thou* darkling *leave me?* In K. Lear, Act I. *we were left darkling.* In Ant. and Cleop. Act IV. *darkling ſtand The varying ſhore of the world.*

Dulcet Symphonies, I, 712. Shakeſp. in Taming of a ſhrew. *To make a* dulcet *and a heavenly ſound.* à Lat. *dulcis.* Ital. *dolce, dolciato.*

Or HEARST *thou rather pure ethereal ſtream*, III, 7. Hor. ſ. II. 6, 20.

Matutine pater, ſeu Jane libentius AUDIS.

Ye birds That ſinging up to heaven-gate *aſcend*, V, 198. Shakeſp. in Cymb. Act I. *Hark, the lark at* heaven's gate *ſings.*

Horrent arms, II, 513. Virg. Aen. I. *Horrentia Martis Arma virumque cano.* and Aen. X, 178. *horrentibus haſtis.* Met. from the briſtles of animals ſtanding erect. So B. VI. ℣ 82. *Briſtled with upright beams of rigid ſpears.* And Virg. XII. *Strictiſque ſeges mucronibus* horret *ferrea*, i. e. an iron crop briſtles with unſheathed ſwords. This metaphor Milton has

ſubject be harſh and rough. The muſicians and painters can inform us, what effect diſcords have in

has lengthened out into a ſimilitude, B. IV. ℣. 979, &c.

Hyacinthin locks, IV, 301. Hom. od, ζ'.

Κάδδε κάρητος
Οὔλας ἧκε κόμας ὑακινθίνῳ ἄνθει ὁμοίως.

When Vapours fir'd IMPRESS THE AIR, IV, 558. Shakeſp. in Macbeth, Act V.

As eaſy may'ſt thou the intrenchant AIR
With thy keen ſword IMPRESS.

In K. Rich. II. Act. III. He uſes the ſubſt. *impreſs*: from the Ital. *impreſa*; *ab imprimendo*. i. e. a device with a motto; an achievement.

From my own windows torn my houſhold coat;
Raz'd out my IMPRESS.

Not with INDENTED *wave Prone on the ground, as ſince*, IX, 496. Shakeſp. in As you like it, Act. IV. ſpeaking of a ſnake,

And with indented *glides did ſlip away*.

Liquid fire, I, 229. Shakeſp in Othell. Act. V has the ſame expreſſion; ſo has Virg. Ecl. VI, 33. *Et liquidi ſimul ignis*. Liquid air, VII, 264. Spencer, B. I. c. 1. ſ. 45. Virgil. Georg. I, 404. Liquid light, VII, 362. and Lucret. V, 282.

The pure marble *air*, III, 564. Shakeſp. in Othello, Act III. *Now by yond marble heav'n*. In Timon, Act IV. *The marble manſion all above*. *à Graec.* μαρμαίρειν, *reſplendere*, μάρμαρος, *marmor*. Hom. Il. ξ'. 275. ἅλα μαρμαρέην: which the ſcholiaſt interprets, λευκήν. Hence Virg. Aen. VI, 729. *Aequor marmoreum*. Shining, reſplendent like marble. Horat. I, 19.

Urit me Glycerae nitor
Splendentis Pario marmore purius.

in muſic, and ſhades in pictures. Even in proſpects (Nature's landſkips) how beautifully do rough rocks and

Minims of nature, VII, 482. Proverb. XXX, 24. *Quatuor iſta ſunt* minima *terrae*, according to the Vulgate. Spencer, B. 6. c. 10. ſ. 28.

To make one minime of thy poor handmayd.

There is an order of Monks, who took the name of *Minims* thro' affected humility. Shakeſp. in Midſum. Act III. Lyſander to Hermia,

Get you gone, you dwarf,
You minimus.

Mr. Theobald reads, *you* minim *you*.

Miſcreated, II, 683. Spencer, B. 1. c. 2. ſ. 3. *that miſcreated* fair. B. 2. c. 7. ſ. 42. *his miſcreated mold*. Shakeſp. Hen. V. Act I.

Or nicely charge your underſtanding ſoul
With open titles miſcreate.

O FOR *that warning* VOICE, IV, 1. Shakeſp. in Romeo and Juliet. Act II.

O FOR *a faulkner's* VOICE,
To lure this taſſel gentle back again.

Prolog. to K. Henry V. O FOR *a muſe of fire* &c

In arms they ſtood Of golden PANOPLY, VI, 527. *celeſtial* PANOPLY *all armed*, VI, 760. In alluſion to St. Paul's Epiſtle to the Epheſians, VI, 1 ἐνδύσασθε τὴν ΠΑΝΟΠΛΙΑΝ τῦ θεῦ. i. e. Arm covering the whole ſoldier: what the Latins call *Armatura gravis*. Herodian, L. 2. Ἀναλαβόντες τὰς ΠΑΝΟΠΛΙΑΣ καὶ φεάξαντες αὐτὰς οἱ στρατιῶται κ. τ. λ.

Now let us PLAY, *As meet is, after ſuch delicious fa* IX, 1027. The whole paſſage ſeems an imitation

Ho

and ragged hills ſet off the more cultivated ſcenes? But however you find fault, in the name of the Muſes

Hom. Il. γ'. 441. Il. ξ'. 514. The word *play*, is uſed in the ſame ſenſe as the Latins uſe *Ludere*, and the Greeks Παίζειν.

Fis anus, et tamen
Vis formoſa videri,
LUDIS *que et bibis impudens.* Hor. IV. 13.

LUSISTI *ſatis, ediſti ſatis, atque bibiſti.* L. 2. 2. 214.

Turba Menandreae fuerat nec Thaidos olim
Tanta, in quâ populus LUSIT *Erichthonius.* Propertius.

Natives and ſons of heav'n, POSSESS'D *before By none,* V. 790. i. e. Slaves to none. So the Athenians called the ſlaves, κλήματα, *poſſeſſions, things poſſeſſed:* The maſter, ὁ κεκλημένος. See Ariſtoph. Plut. γ'. 4.

The morn—begins Her roſy PROGRESS *ſmiling,* XI. 175. Shakeſp. in K. Henry IV. Act III.

The heavenly-harneſs'd team
Begins his golden PROGRESS *in the eaſt.*

Sceptred King, II, 43. Hom. Il. ά. 279. Σκηπτοῦχος βασιλεύς.

Thou my SHADE *Inſeperable, muſt with me along,* X, 249. Hor. L. 2. 8. ſpeaking of thoſe who attended Maecenas as unbidden gueſts.

Quos Maecenas adduxerat UMBRAS.

And L. 1. Ep. 5. *Locus eſt et pluribus* UMBRIS.

'Tis a pretty alluſion of conſtant attendants in the ſunſhine of fortune, and who cannot then be eaſily ſhaken off.

SHAVES *with level wing the deep,* II, 634. Virgil. V. 217. RADIT *iter liquidum celeres neque commovet alas.*

Muſes keep your hands from the context; be cautious how you pluck up what you may think excreſcencies, leſt with theſe you tear in pieces the poet himſelf.

Jam parce ſepulto,
Parce pias ſcelerare manus.

Now morn her roſie ſteps in th' eaſtern clime
Advancing, SOW'D *the earth with orient pearl,* V, 1.

In Ariſtot. poet. Κεφ. κα. Σπείρων διοχτίραν φλόγα. Lucretius, *Et lumine* conſerit *arva.* Virgil, *Et jam prima novo* ſpargebat *lumine terras.*

The violence of Ramiel, VI, 371. Virgil, XI, 376. *Violentia Turni.* i. e. the violent Turnus himſelf.

SECT. IV.

IT ſeems no wonder, that the maſculine and nervous Shakeſpeare, and Milton, ſhould ſo little pleaſe our effeminate taſt. And the more I conſider our ſtudies and amuſements, the greater is the wonder they ſhould ever pleaſe at all. The childiſh fancy and love of falſe ornaments follow us thro' life; nothing being ſo diſpleaſing to us, as nature and ſimplicity. This admiration of falſe ornaments is viſibly ſeen even in our reliſh of books. After ſuch examples, can we ſtill admire that rattle of the Muſes, a jingling ſound of like endings tag'd to every line? Whilſt we have ſtill preſerved ſome noble remains of antiquity, and are not entirely void of true genius's among our own nation, what taſt muſt it ſhew, to fly for amuſements to the crude productions of an enſlaved nation? Yet this is our reigning taſt: from hence our lawgivers are taught to form their lives and conduct, with a thorough contempt of ancient learning, and all thoſe,

thoſe, whoſe inclinations lead them thro' ſuch untrodden paths.

But this perhaps will not appear ſo ſurpriſing, when 'tis conſidered, that the more liberal ſciences and humane letters, are not the natural growth of theſe Gothic and northern regions. We are little better than ſons and ſucceſſors of the Goths, ever and anon in danger of relapſing into our original barbarity. And how far the corruption of even our [1] public diverſions may contribute to the corruption

1. Becauſe theſe may be abuſed, ſome, contrary to all rules of logic, have argued therefore they ſhould entirely be aboliſh'd; as if, becauſe my little finger pain'd me, I ſhould have my whole Arm cut off. Prynne, with the whole tribe of puritans, reaſon'd after this manner. What then ſhall we think of St. Paul, who cites the plays of the Athenian ſtage in his graveſt epiſtles? He has a whole line from the Thais of Menander in his firſt epiſtle to the Corinthians, XV, 33.

Φθείρουσιν ἤθη χρῆσθ' ὁμιλίαι κακαί.

'Tis well known the Jews had many dramatic pieces among them, (tho' not perhaps deſign'd for the ſtage) taken from ſtories out of their own chronicles; ſuch ſeems the book of Job. To me it appears almoſt evident, that St. Jude alludes to a kind of dramatic poem; [*yet Michael the archangel, when contending with the Devil he diſputed about the body of Moſes, durſt not bring againſt him a railing accuſation, but ſaid, the Lord rebuke thee.* ℣. 7.] where Michael and the Devil were introduced diſputing about the burial of Moſes. The ſtory might be taken from ſome old Rabbinical comment upon the laſt chapter in Deuteronomy, and the ſubject might be, *The death of Moſes.* But not play-books only, but all books of elegance have theſe, worſe than Goths and Vandals, attacked: and theſe indeed muſt be firſt deſtroyed, before their own

ruption of our manners, may be an inquiry not unworthy the civil magiſtrate: lawgivers of old did not

barbarity can take place. How contrary a character was that of the Apoſtle Paul? How politely does he addreſs the Athenians with citations from their own Poets? How learnedly does he characterize the Cretans, with humour quoting a verſe from a prophet, as he there calls the religious poet Epimenides?

Κρῆτες ἀεὶ ψεῦσται, κακὰ θηρία, γαστέρες ἀργοί.

[not ἀργαί.] Nor ſhould the elegant addreſs of the Apoſtle to the Corinthian women be paſſed over. 1 Cor. XI. 10. Διὰ τοῦτο ὀφείλει ἡ γυνὴ ἐξουσίαν ἔχειν ἐπὶ τῆς κεφαλῆς, ΔΙΑ ΤΟΥΣ ΑΓΓΕΛΟΥΣ. There were books in vogue among them (a ſort of romances) that told them tales of angels falling in love with women. This is alluded to by Joſephus in his antiquities, L. I. c. IV. Ἄγγελοι θεοῦ γυναιξὶ συμμιγέντες ὑβρισὰς ἐγέννησαν παῖδας, from a miſtaken text in Gen. c. vi. ℣. 4. which Milton has rightly explained Par. Loſt, XI. 621. &c. And hinted at the other opinion. V. 446.

If ever, then,
Then had the Sons of God excuſe t' have been
Enamour'd at that ſight.

Some of the Rabbins ſay Eve was ſo beautiful, that the prince of angels fell in love with her, which occaſioned his fall. Now theſe ſtories were believed by the women in the Apoſtle's time; he puts them in mind therefore of theſe received opinions, and condeſcends to reaſon on their own hypotheſis: for the angels ſake then veil your faces, &c. From a like hypotheſis the Apoſtle, Epheſ. ii. 2. calls Satan *a prince of the air*. But above all will be ſeen the learned elegance of Paul when he came to Mars's court at Athens; for even then, tho' their fortune was changed, the Athenians were renowned for arts and ſciences: Ἄνδρες Ἀθηναῖοι,

not deem it beneath their care and caution. You may ſee what a ſtreſs is laid on muſical entertainments

'Αθηναῖοι, κατὰ πάντα ὡς δεισιδαιμονεστέρους ὑμᾶς θεωρῶ. *Ye men of Athens, I ſee that in all things you are very religious.* There is great art in the Apoſtle's uſing a word of a middle ſignification: δεισιδαιμονεστέρους. This the Athenians took as a compliment; and for this zeal in religion they were praiſed by their orators and poets. Then mentioning the inſcription he ſaw on an altar, TO THE UNKNOWN GOD, [ſee Pauſan. in Eliacis, Lucian in Philop. Philoſtrat. de vitâ Apoll. VI, 2.] he takes occaſion to ſpeak to them of God; and he ſpeaks to them in ſuch a manner, that they imagined one of their own philoſophers diſcourſing to them. Οὐκ ἐν χειροποιήτοις ναοῖς κατοικεῖ. *God dwells not in temples made by the hands of men.* This was what Zeno had often ſaid, whoſe opinion is juſt hinted at in Laertius VII, 33. and in Plutarch's treatiſe concerning the contradictions of the Stoics. So the Stoic in Lucan IX.

Eſtne Dei ſedes niſi terra, et pontus, et aer,
Et caelum, et virtus?

[i. e. *niſi* τὸ Πᾶν, *et ſapientis animus*] and Hierocles, p. 24, edit. Needh. Ψυχῆς καθαρᾶς τόπον οἰκειότερον ἐπὶ γῆς θεὸς οὐκ ἔχει. Milton I, 17.

And chiefly thou, O Spirit! that doſt prefer,
Before all temples, th' upright heart and pure.

See 1 Cor. iii. 16, 17. 1 Cor. vi. 19. 2 Cor. vi. 16.— The apoſtle goes on, Ἐποίησέ τε ἐξ ἑνὸς αἵματος πᾶν ἔθνος. This common relationſhip between mankind was a conſtant topic of the academy and porch. Hence the Emperor Marcus Anton. XII, 26. ὅση ἡ συγγένεια ἀνθρώπῳ πρὸς πᾶν τὸ ἀνθρώπειον γένος· οὐ γὰρ αἱμαλίᾳ ἢ σπερμαλίᾳ, ἀλλὰ νῷ κοινωνία. [where οὐ is for οὐ μόνον] Even Lucretius could ſay,

ments alone, in Plato's republic. Nor did the ſtateſman Cicero, in his laws, think Plato's an idle notion. [2] *Quamobrem ille quidem ſapientiſſimus Graeciae vir, longeque doctiſſimus, valde hanc labem veretur: negat enim mutari poſſe muſicas leges ſine immutatione legum publicarum. Ego autem nec tam valde id timendum, nec plane contemnendum puto.* Matters of theſe concernments are now left to the management of our women of faſhion: and even our poets, whoſe end is *profit* and *delight*, are exceeding cautious how they incur the cenſure of theſe fair umpires and critics. Hence what we call honor,

Denique caeleſti ſumus omnes ſemine oriundi;
Omnibus ille idem pater eſt.

The apoſtle however does not cite the philoſophers, but even a poet to witneſs this truth, Aratus. So far they liſtened and acquieſced. But when he began to introduce his grand doctrine, of one, not only being ſent into the world to teach mankind the will of God, but of this divine perſon's being raiſed from the dead; this ἀνάστασις they could not bear: their old poet Aeſchylus had told them,

Ἅπαξ θανόντος ἔστις ἔστ' ἀνάστασις. Eumen. 651.

The hubbub began, and the Apoſtle was obliged *abruptly* to break off his diſcourſe.—'Tis a ſubject deſerving conſideration, how blind zeal and ſuperſtition on one hand, and open profligacy and contempt of religion on the other, tend equally alike to lead us the ſame road to ignorance.

2. Cicero de Leg. II, 15. Plato's words are, Εἶδος γὰρ KAINON [lego, KOINON] μουσικῆς μεταβάλλειν εὐλαβητέον, ὡς ἐν ὅλῳ κινδυνεύοντα. Οὐδαμοῦ γὰρ κινεῖται μουσικῆς τρόποι ἄνευ πολιτικῶν νόμων τῶν μεγίστων, ὡς φησί τε Δάμων, κἀγὼ πείθομαι. De Repub. L. IV. p. 424. Edit. Steph. To the ſame purpoſe the philologiſt Dio, Orat.

33.

honor, love, and gallantry, make up the chief parts of modern tragedies; and our Wicherlys and Congreves, well knowing their audience, took the ſureſt way to pleaſe them.

A corruption of taſt eaſily makes way for a corruption of morals and manners; and theſe once depraved ſoon fit us for the groſſeſt ſervitude both of body and mind. They who can read hiſtory ſomewhat beyond the common chronologer's and antiquarian's obſervation; and can trace the progreſs of national manners, are very ſenſible of the reciprocal dependence and mutual connexion between civil liberty and polite literature. However half-ſeeing critics may extol the golden age of Auguſtus, yet all that blaze of wit was kindled during the ſtruggle for liberty: 'twas then indeed they had leiſure to exert their faculties, when their country had a little reſpite from civil commotions. But this was the laſt effort of expiring politeneſs and literature. Barbariſm, with gigantic ſtrides, began to advance; and to check its progreſs there was but one effectual way; and that was, to alter the whole conſtitution of affairs. Thus they went on from bad to worſe, 'till the finiſhing ſtroke was given by St. Gregory the Great, who in a pious fury ſet fire to the [3] Palatine library. In the eaſtern empire, by the

33. p. 411. Παρὰ δὲ τοῖς Ἕλλησι πρότερον δεινὸν ἐδόκει τὸ μιλακινεῖν τὴν μουσικὴν, καὶ καλεβόων πάντες τῶν ῥυθμοποιῶν ἕτερον, καὶ τὰ μέλη ποικιλώτερα ποιούντων, ὡς διαφθειρομένης τῆς Ἑλλάδος ἐν τοῖς θεάτροις. Οὕτω φόβερα τὰ ὦτα ἐφύλαττον, καὶ τηλικαύτην ἠξίουν δύναμιν τὴν ἀκοὴν ἔχειν, ὥστε θηλύνειν τὴν διάνοιαν, καὶ ἀδικεῖσθαι τὰ τῆς σωφροσύνης, εἰ παρὰ μικρὸν ἐνδῷη τὸ τῆς ἁρμονίας.

3. *Sapientiſſimus ille Gregorius—non modo matheſin paſſit ab aula recedere, ſed ut traditur à majoribus incendio dedit probatæ lectionis*

the influence of the [4] Greek fathers of the church, all reading of the Attic writers was not only discouraged, but the originals were burnt and destroyed. If any survived this religious massacre, 'twas partly owing to some particular attachment to a favourite author, and partly to meer accidental causes. About the same time the northern nations dismantled the empire, and at length left it an easy prey to the Turk.

If we turn our eyes to our own country, we cannot go farther than the invasion of Julius Cæsar, without being immerged in legends and romances. But even in that late period of arts and sciences, our British barbarity was so very notorious, that

Scripta, Palatinus quæcunque tenebat Apollo. Joannes Saresberiensis de nugis curial. l. 2. c. 26. *Fertur tamen beatus Gregorius bibliothecam combussisse gentilem, quo divinæ paginæ gratior esset locus, et major autoritas, et diligentia studiosior.* Idem l. 8. c. 19.

4 *Audiebam etiam puer ex Demetrio Chalcondyla Graecarum rerum peritissimo, sacerdotes Graecos tanta floruisse auctoritate apud Caesares Byzantinos, ut integra (illorum gratia) complura de veteribus Graecis poemata combusserint, imprimisque ea ubi amores, turpes lusus et nequitiae amantium continebantur, atque ita Menandri, Diphili, Apollodori, Philemonis, Alexis fabellas et Sapphus, Erinnae, Anacreontis, Minermimi, [Mimnermi] Bionis, Alcmanis, Alcaei carmina intercidisse, tum pro his substituta Nazianzeni nostri poemata; quae etsi excitant animos nostrorum hominum ad flagrantiorem religionis cultum, non tamen verborum Atticorum proprietatem et Graecae linguae elegantiam edocent. Turpiter quidem sacerdotes isti in veteres Graecos malevoli fuerunt, sed integritatis, probitatis et religionis maximum dedere testimonium.* Petrus Alcyonius de Exil. p. 29 edit. Basil.

our [5] inhoſpitality to ſtrangers, our poverty and meanneſs, and our ignorance of every polite art, made us as contemptible to the Romans, as the loweſt of the Indian clans can poſſibly at this day appear to us. And even when we were beaten into a better behaviour, and taught by our conquerors a little more civility, yet we always reliſh'd the Gothic, more than the Roman manners. Our reading, if we could read at all, was ſuch as the [6] Monks were pleaſed to allow us, either pious tales of their own forging, or lying hiſtories of adventurous knight-errants. Our heroes were of a piece with our learning, formed from the Gothic and Mooriſh models.

A pleaſant picture of our ancient chivalry may be ſeen in Shakeſpeare's K. Richard II. where Bolingbroke, ſon to John of Gaunt, appeals the duke of Norfolk, on an accuſation of high treaſon. He would have been thought a moſt irreligious perſon, who ſhould have dared to queſtion the immediate interpoſition

5. Horace, Lib. III. Ode 4. *Viſam Britannos hoſpitibus feros.* See Caeſar's deſcription of Britain (if 'tis Caeſar's, and not inſerted by a later hand) de bello Gallic. V, 12. &c. Cicero ad Attic. Epiſt. IV, 16. *Illud jam cognitum eſt, neque argenti ſcrupulum eſſe ullum in illa inſula, neque ullam ſpem praedae, niſi ex mancipiis.* If Caeſar did not thoroughly conquer us, the reaſon was, becauſe we were not worth conquering. He had other deſigns than ſpending his time in ſuch a miſerable country; which Rome ſoon began to be ſenſible of.

6. "In our forefathers time, when papiſtry, as a "ſtanding pool, covered and ouerflowed all England, "few books were read in our tongue, ſaving certain "books of chivalry, as they ſaid for paſtime and "pleaſure; which, as ſome ſay, were made in mo-"naſteries by idle Monks or wanton Canons." Aſcham's Scholemaſter, p. 86.

interpoſition of heaven in defending the right cauſe. The judge therefore allowing the appeal, the accuſed perſon threw down his gage, whether glove or gauntlet, which was taken up formally by the accuſer; and both were taken into ſafe cuſtody till battle was to decide the truth. The champions arms being ceremoniouſly bleſſed, each took an oath, that he uſed no charmed weapons. [7] Macbeth, according to the law of arms, tells Macduff,

I bear a charmed *life, which muſt not yield*
To one of woman born.

To this Poſthumus alludes in Cymbeline, Act V.

I, in my own woe charm'd
Could not find death.

The action began with giving one another the lye in the moſt reproachful terms,

Then, Bolingbroke, as low as to thy heart,
Thro' the falſe paſſage of thy throat, thou lyeſt!

The vanquiſhed were always deem'd guilty, and deſerving their puniſhment. In the ſecond part of K. Henry VI. there is exactly ſuch a duel fought, as, [8] in Don Quixote, the ſquire of the knight of the wood propoſes between himſelf and Sancho. For the plebeians, not being allowed the uſe of the ſword or lance, fought with wooden ſtaves, at the end of which they tied a bag filled with ſand and pebbles. When poor Peter is killed with this weapon by his maſter, K. Henry makes this reflection,

7. Macbeth, Act V.
8. Don Quixote, vol. 2. chap. 14.

Go take hence that traitor from our ſight,
For by his death we do perceive his guilt.

When our judges now adays aſk the accuſed perſon, how he will be tryed; they would hardly I believe allow his appealing to his ſword or his ſandbag to prove his innocency.

Our Gothic chivalry Shakeſpeare has likewiſe touched on, in his K. Henry VIII. Hall and Holingſhed, whom our poet has followed, tell us, that in the year 1520 a king of arms from France came to the Engliſh court, with a ſolemn proclamation, declaring, that in June enſuing, the two kings, Henry and Francis, with fourteen aids, would in a camp, between Ardres and Guiſnes, anſwer all comers that were gentlemen, at tilt, tourney and barriers. The like proclamation was made by Clarencieux in the French court: and theſe defiances were ſent likewiſe into Germany, Spain and Italy. Knights and ſquires accordingly aſſembled, *All clinquant, all in gold*, as our poet has it: And the two kings, eſpecially our ſturdy Henry, performed wonders equal to any knight-errant in fairy land. The ladies were not only ſpectators of theſe knightly juſts, and fierce encounters, but often the chief occaſion of them: for to vindicate their unſpotted honors and beauty, what warrior would refuſe to enter the liſts? The witty earl of Surry, in Henry the eighth's reign, like another Don Quixote, travelled to Florence, and there, in honor of a fair Florentine, challenged all nations at ſingle combat in defence of his Dulcinea's beauty. The more witty and wiſe Sir Philip Sydney,

[9] *Yclad*

9 *Yclad in mightie arms and ſylver ſhield,*

in honor of his royal miſtreſs, ſhew'd his knight-errant chivalry before the French nobles, who came here on an embaſſy about the marriage of Elizabeth with the Duke of Anjou.

Would it not be unjuſt to ridicule our fore-fathers, for their aukward manners, and at the ſame time have no other teſt of ridicule but mode or faſhion? For we, of a modern date, may poſſibly appear, in many reſpects, equally ridiculous to a critical and philoſophical inquirer, who takes no other criterion and ſtandard to judge from, than truth and nature. We want natural and rightly improved manners: for theſe our poets muſt go abroad; and from the Attic and Roman flowers collect their honey; and they ſhould give a new faſhion and dreſs, not contradicting however probability and fame, to whatever is meerly of a Britiſh and barbarous growth, agreeable to their imagination and creative fancy. Shakeſpeare never writes ſo below himſelf, as when he keeps cloſeſt to our moſt authentic chronicles, and fights over the battles between the houſes of York and Lancaſter. Not that he is to blame for following fame in known characters, but in the ill [10] choice of his ſubject; for he ſhould have

9. Spencer in his Fairy Queen, of Prince Arthur. This Arthur repreſents his patron, Sir Philip Sydney. And every one of his knight-errants repreſented ſome hero in the court of Elizabeth.

10. Αὐτῆς δὲ τῆς ποιητικῆς διτλὴ ἡ ἁμαρτία. Ἡ μὲν γὰρ καθ' αὑτὴν, ἡ δὲ καλὰ συμβεβηκός. Ἡ μὲν γὰρ προείλετο μιμήσασθαι ἀδυναμίαν αὐτῆς, ἡ ἁμαρτία. Ἡ δὲ τὸ προελέσθαι μὴ ὀρθῶς, καλὰ συμβεβηκός. After ἡ ἁμαρτία, by the tranſcriber's negligence, καθ' αὐτὴν is omitted. The paſſage I would thus read, Αὐτῆς δὲ τῆς ποιητικῆς διτλὴ ἡ ἁμαρτία· ἡ μὲν καθ' αὐτὴν, ἡ δὲ καλὰ συμ-

have rejected what was incapable of embelliſhment. But in thoſe ſtories where his imagination has greater ſcope, and where he can [11] *lye* without being contradicted, there he reigns without a rival.

συμβεβηκός. Εἰ μὲν γὰρ προείλετο μιμήσασθαι κατ' ἀδυναμίαν αὐτῆς, ἡ ἁμαρτία καθ' αὐτήν· εἰ δὲ τὸ προελέσθαι μὴ ὀρθῶς, καλὰ συμβεβηκός. Ariſtot. περὶ ποιητ. κεφ. κε. *In poetry there are two defects, the one ariſes from itſelf, [per ſe,] the other is accidental: [per accidens:] for if it chuſes ſubjects for imitation, out of its power and reach, the fault is from itſelf; [per ſe,] but when it chuſes ignorantly, the fault is accidental [per accidens.]* To illuſtrate from Shakeſpeare. The ἁμαρτία καθ' αὐτὴν, is the hiſtorical tranſactions of York and Lancaſter: the making choice of ſuch a ſtory as the *Winter's Tale*, &c. The ἁμαρτία καλὰ συμβεβηκὸς, is where Shakeſpeare, not heeding geography, calls Delphi an iſle, in the Winter's Tale, Act III. Not knowing phyſic ſays *pleuriſie*, inſtead of *plethory*, in Hamlet, Act IV. With others of the like nature.

11. Homer knew the whole art of *lying*, and has taught other poets the way. Διδίδαχε δὲ μάλιστα Ὅμηρος καὶ τοὺς ἄλλους ψευδῆ λέγειν ὡς δεῖ. Ariſtot. περὶ ποιητ. κεφ. κδ. Horace has given this an elegant turn in his art of poetry, ℣. 151.

Atque ita mentitur, ſic veris falſa remiſcet,
Primo ne medium, medio ne diſcrepet imum.

SECT. V.

BUT perhaps our poet's art will appear to greater advantage, if we enter into a detail, and a minuter examination of his plays. There are many who, never having red one word of Ariſtotle, gravely cite his rules, and talk of the unities of time and place, at the very mentioning Shakeſpeare's name; they don't ſeem ever to have given themſelves the trouble of conſidering, whether or no his ſtory

ſtory does not hang together, and the incidents follow each other naturally and in order; in ſhort whether or no he has not a beginning, middle and end. If you will not allow that he wrote ſtrictly tragedies; yet it may be granted that he wrote dramatic heroic poems; in which, is there not an imitation of one action, ſerious, entire, and of a juſt length, and which, without the help of narration, raiſes pity and terror in the beholder's breaſt, and refines the perturbed paſſions? So that he fully anſwers "[1] that end, which both at the firſt and "now, was and is, to hold as 'twere the mirrour "up to nature; to ſhew virtue her own feature, "ſcorn her own image, and the very age and "body of the time, his form and preſſure."

Let us ſuppoſe Shakeſpeare has a mind to paint the fatal effects of ambition. For this purpoſe he makes choice of a hero, well known from the Britiſh chronicles, and as the ſtory had a particular relation to the king then reigning, 'twas an intereſting ſtory; and though full of machinery, yet [2] probable, becauſe the wonderful tales there related

1. Hamlet, Act III. he ſeems to have had in his mind what Donatus in his life of Terence cites from Cicero, *Comoedia eſt imitatio vitae, ſpeculum conſuetudinis, imago veritatis.*

2. For 'tis probable ſometimes that things ſhould happen contrary to probability. Ὥσπερ γὰρ Ἀγάθων λέγει, εἰκὸς γίνεσθαι πολλὰ καὶ παρὰ τὸ εἰκός. So the place ſhould be corrected. Ariſtot. περὶ ποιητ. κεφ. ιη. See his rhetoric, l. 2. c. 24. Poetry, whether epic or dramatic, is founded on probability, and admits rather a probable lye, than an improbable truth. It propoſes to ſhew, not what a perſon did ſay or act, but what 'tis probable ought to have been ſaid or acted upon that or the like occaſion. So that poetry is of a philoſophical nature, much more than hiſtory. See Ariſtot. κεφ. θ.

were

were not only mention'd in hiſtory, but vulgarly believed. This hero had conduct and courage, and was univerſally courted and careſs'd; but his maſter-paſſion was ambition. What pity, that ſuch a one ſhould fall off from the ways of virtue! It happened that he and his friend, (from whom deſcended the Stewart family) one day, travelling thro' a foreſt, met [3] three witches, who foretold his future royalty. This ſtruck his ambitious fancy; crowns, ſceptres and titles danced before his dazled eyes, and all his viſionary

3. Maccabaeo Banquhonique Forres (ubi tum rex agebat) proficiſcentibus, ac in itinere luſus gratiâ per campos ſylvaſque errantibus, medio repente campo tres apparuere muliebri ſpecie, inſolita veſtitus facie ad ipſos accedentes: quas cum appropinquantes diligentius inuerentur admirarenturque, ſalve, inquit prima, Maccabaee Thane Glammis (nam eum magiſtratum defuncto paulo ante patre Synele acceperat) Altera verò, ſalve, inquit, Caldariae Thane. At tertia, ſalve, inquit, Maccabaee olim Scotorum rex future. Hect. Boeth. Scot. hiſt. L. 12. And afterwards he adds, *Parcas aut nymphas aliquas fatidicas diabolico aſtu praeditas.* Which Holingſhed, in his hiſt. of Scotland, p. 171. renders, *Theſe women were either* the weird ſiſters, *that is, as ye would ſay, the goddeſſes of deſtinie, or elſe ſome nymphs or feiries.* And the old Scotiſh Chron. fol. c. LXXIII. *Be aventure Makbeth and Banquho wer paſſand to Fores, quhair kyng Duncane lapnit to be for the tyme, and met be ye gait thre women clothit in elrage and uncouth weid. They were jugit be ye pepill to be weird ſiſteris.* From the Anglo-Sax. wyrd, *fatum*, comes, weïrd ſiſters, *parcae*. So Douglaſs in his tranſlation of Virgil, Aen. III.

Prohibent nam caetera parcae

Scire.

The weïrd ſiſteris defendis that ſuld be wit.

And

viſionary dreams of happineſs are to be compleate in the poſſeſſion of a kingdom. The prediction the witches he makes known by letter to his [4] wife who, ten times prouder than himſelf, knew the was one ſpeedy and certain way to the crown, treaſon and murder. This pitch of [5] cruelty a human creature may be work'd up to, who is prompted by ſelf-love, (that narrow circle of love, beginning and ending in itſelf,) and by ambitious views. Beſide cruelty is moſt notorious in weak and womani

And hence comes wizard. Buchanan rer. Scot. L. gives the ſtory a more hiſtorical turn. *Macbethus, conſobrini ignaviâ ſemper ſpretâ regni ſpem occultam animo alebat, creditur ſomno quodam ad eam confirmat Quadam enim nocte, cum longiuſcule abeſſet à rege, vi eſt ſibi tres feminas forma auguſtiore quàm humana diſſe; quarum una Anguſiae thanum, altera Moravi tertia regem eum ſalutaſſet.*

4. Inſtigabat quoque uxor ejus cupida nominis re impotentiſſimaque morae, ut eſt mulierum genus proc ad rem aliquam concipiendam, & ubi conceperint nin affectu proſequendam. Hector Boeth. Scot. hiſt. L. p. 249. Animus etiam per ſe ferox, prope quotidia convitiis uxoris (quae omnium conſiliorum ei erat c ſcia) ſtimulabatur. Buch. rer. Scot. l. 7.

5. Sophocles is blamed by Ariſtotle for draw Hemon cruel without neceſſity. Perhaps Ariſtot remark will appear over refined, if it be conſide what a ſmall circumſtance this intended cruelty Hemon's is in the play; and that Creon, Hemon's ther, had put to death his ſon's eſpouſed wife, Antig No wonder therefore the ſon ſhould draw his ſwo ſurprized as he was, againſt his father, and afterwa plunge it in his own breaſt. The cruelty of Hemon well as this of Macbeth's wife, ſeem to have both ceſſity and paſſion.

natu

natures. As 'twas [6] cuſtomary for the king to viſit his nobles, he came one day to our hero's caſtle at Inverneſs; where time and place conſpiring, he is murdered; and thus the ſo much deſired crown is obtained.

Who does not ſee that had Shakeſpeare broken off the ſtory here, it would have been incomplete? For his deſign being to ſhew the effects of ambition, and having made choice of *one* paſſion, of *one* hero, he is to carry it throughout in all its conſequences. I mentioned above that the ſtory was intereſting, as a Britiſh ſtory; and 'tis equally ſo, as Macbeth, the hero of the tragedy, is drawn a man, not a monſter; a man of virtue, 'till he hearken'd to the lures of ambition: then how is his mind agitated and convulſed, now virtue, now vice prevailing; 'till reaſon, as is uſual, gives way to inclination? And how beautifully, from ſuch a wavering character, does the poet let you into the knowledge of the ſecret ſprings and motives of human actions? In the ſoliloquy before the murder, all the aggravating circumſtances attending ſuch a horrid deed, appear in their full view before him.

He's here in double truſt:
Firſt as I am his kinſman and his ſubject,
Strong both againſt the deed: then, as his [7] *hoſt,*
Who ſhould againſt his murth'rer ſhut the door,
Not

6. *Inerat ei* [Duncano] *laudabilis conſuetudo, regni pertranſire regiones ſemel in anno* &c. Johan. de Fordun Scotichron. l. 4. c. 44. *Singulis annis ad inopum querelas audiendas perluſtrabat provincias.* Buchan. rer. Scot. l. 7.

7. A ſtronger reaſon againſt the murder than any other. Hoſpitality was always ſacred. This is according to antiquity. Homer, Od. ξ. 55.

Ξεῖν'

Not bear the knife myſelf. Beſides, this Duncan
Hath born his faculties ſo meek, &c.

When his wife enters, he tells her he is reſolved t
proceed no further in this fatal affair; and upon he
calling him coward, he makes this fine reflection

I dare do all that may become a man;
Who dares do more is none.

But what is will and reſolution, when people'
opinions are what the philoſopher calls [8] ΚΗΡΙΝΑ
ΥΠΟΛΗΨΕΙΣ? How does every honeſt ſuggeſtio
vaniſh, and reſolution melt like wax before the ſun
coming in competition with his ambition? For h
ſake (powerful phantom!) honor, honeſty, all
ſacrificed.

Macbeth is now king, and his wife a queen,
enjoyment of their utmoſt wiſhes. How dear t
purchaſe, will ſoon appear. When he murders h
royal hoſt, he comes out with the bloody dagger
This circumſtance, little as it ſeems, paints th
hurry and agitation of his mind, ſtronger than
thouſand verſes. But Shakeſpeare is full of the
true touches of nature.

Ξεῖν' ἤ μοι θέμις ἔϛ' ὐδ' εἰ κακίων σέθεν ἔλθοι,
Ξεῖνον ἀτιμῆσαι· τῳὸς γὰρ Δίός εἰσιν ἄπαντες
Ξεῖνοί τε πῶχοί τε.

Hence among the Greeks, Ζεὺς Ξένιος, and the Latin
Jupiter hoſpitalis, Virg. Aen. I, 735.

Jupiter hoſpitibus nam te dare jura loquuntur.

'Tis very fine in Shakeſpeare to give this caſt of anti
quity to his poem; whatever the inhoſpitable characte
of our iſland-nation happens to be.

8. Epict. L. III. c. XVI.

Methough

Methought I heard a voice cry, Sleep no more,
Macbeth doth murder ſleep.

Again, looking on his hands,

What hands are here? hah! they pluck out mine eyes.
Will all great Neptune's ocean waſh this blood
Clean from my hand [9]*?*

'Tis much happier for a man never to have known what honeſty is, than once knowing it, after to forſake it. Macbeth begins now to ſee, at a diſtance, that virtue which he had forſaken; he ſees

9. Shakeſpeare had this from his brother tragedians. So Hercules in Seneca:

Arctoum licet
Maeotis in me gelida transfundet mare,
Et tota Tethys per meas currat manus,
Haerebit altum facinus. Hercul. Fur. Act V.

'Tis ſaid of Oedipus, in Sophocles, *that neither the waters of the Danube, or Phaſis can waſh him and his houſe clean.*

Οἴμαι γὰρ ἔστ' ἂν Ἴστρον ἔστι Φᾶσιν ἂν
Νίψαι καθαρμῷ τήνδε τὴν στέγην.

In alluſion to their expiatory waſhings in the ſea or rivers. Various were the ceremonies of waſhing among the Jews, as well as Gentiles; particularly that of the hands. Homer, Il. ζ'. 266.

Χερσὶ δ' ἀνίπτοισιν Διὶ λείβειν αἴθοπα οἶνον
Ἄζομαι.

Hence came the proverb of doing things *with unwaſhed hands*; *i. e.* impudently, without any regard to decency or religion. Henry IV. Act III.

Falſt. *Rob me the exchequer the firſt thing thou doſt, and do it* with unwaſhed hands *too.*

the

the beauty of it, and repines at its loſs. Jealouſie, miſtruſt, and all the tyrannic paſſions now wholly poſſeſs him. He grows chiefly jealous of Banquo, becauſe his poſterity had been promiſed the crown.

For Banquo's iſſue have I fil'd my mind:
For them, the gracious Duncan have I murther'd
* * * *
To make them kings: [10] *the ſeed of Banquo kings*
Rather than ſo, come Fate into the liſt,
And champion me to th' utterance [11]!

And to have any virtue is cauſe ſufficient of a tyrant's hatred; hence vengeance is vowed againſt Macduff.

I am

10. The place ſhould thus be pointed,

To make them kings. The ſeed of Banquo kings!

to be ſpoken with irony and contempt, which gives ſpirit to the ſentence.

11. Alluding to the words of the champion at the coronation. So Holingſhed: "Whoever ſhall ſay, that "king Richard is not lawful king, I will fight with "him at the UTTERANCE." *i. e.* to the uttermoſt, to the laſt extremity. Douglaſs in his tranſlation of Virgil Aen. V, 197.

Olli certamine *ſummo*
Procumbunt.

With all thare force than at the uterance.

And Aen. X, 430.

Et vos, O Graiis imperdita *corpora, Teucri.*

And ze alſo feil bodyis of Trojanis,
That war not put by Grekis to uterance.

The

I am in blood
Stept in ſo far, that ſhould I wade no more,
Returning were as tedious as [12] *go o'er.*

This is one of the great morals inculcated in the play, that wickedneſs draws on wickedneſs, ſuch is it's deceitful nature. And how poetically is the whole managed, to make all the incidents produce each the other neceſſarily and in order; till the meaſure of their iniquity being full, they both miſerably periſh? And thus the fatal effects of ambition are deſcribed, and the ſtory is *one*.

The epiſodes, or under-actions, are ſo interwoven with the fabric of the ſtory, that they are really parts of it, though ſeemingly but adornings. Thus, for inſtance, it being proper to ſhew the terrors of Macbeth for his murder of Banquo; the poet makes him haunted with [13] his apparition. And as wicked men are often ſuperſtitious, as well as inquiſitive and jealous, to draw this character in him more ſtrongly, he ſends him to enquire his deſtiny of the three witches. But every thing falls out to encreaſe his misfortunes. There is ſuch a caſt of [14] antiquity,

The gloſſary thus explains it: "**Uterance** Chauc. "Outrance, *deſtruction: to the uttermoſt of their power.* "a F. *Oultrance*, extremity, exceſs; *combatre a oul-* "*trance*, to fight it out, or to the uttermoſt, not to "ſpare one another in fighting: and that from the "adv. *oultre*, ultra. q. d. *ultrantia*."

12. i. e. *as* to *go o'er*. 'Tis very common for our poet and his contempories to omit [*to*] the ſign of the infinitive mood.

13. The Greek rhetoricians call this, φαντασία and εἰδωλοποιΐα. One of the fineſt inſtances of this kind is in the Oreſtes of Euripides.

14. If the reader has a mind to compare Shakeſpeare with the ancients, I would refer him to Ovid's Circe: and

quity, and ſomething ſo horridly ſolemn in this in-
ferna

and Medaea, Met. VII. where the boiling and bub-bling of the cauldron is prettily expreſt:

Interea validum poſito medicamen aheno
Fervet et exultat, ſpumiſque tumentibus albet.

among the ingredients in her charms, are mentioned *the owlet's wing, and fillet of a fenny ſnake.*

Et ſtrigis *infames ipſis cum carnibus* alas
Nec defuit illic
Squamea Cinyphii tenuis membrana Chelydri.

See likewiſe the Medaea of Seneca:

Mortifera carpit gramina, ac ſerpentium
Saniem exprimit; miſcetque et obſcenas aves
Maeſtique cor bubonis, et raucae ſtrigis
Exſecta vivae viſcera.

And the prieſteſs in Virgil, Aen. IV, 509, &c. And the witch Erictho in Lucan, B. VI. where ſhe mixes for her ingredients every thing of the ill-ominous kind.

Huc quicquid foetu genuit natura ſiniſtro
Miſcetur, &c.

And Canidia in Horace, Epod. V,

Jubet ſepulcris caprificos erutas,
Jubet cupreſſus funebres,
Et uncta turpis ova ranae ſanguine,
Plumamque nocturnae ſtrigis,
Herbaſque, &c.

Before the witches call up the apparitions, they pour into the cauldron ſow's blood. So the witches in Horace, L. I. ſat. 8. pour out the blood of a black ram into a pit digged for that purpoſe.

Cruor

fernal ceremony of the witches, that I never conſider it without admiring our poet's improvement of every hint he receives from the ancients, or [15] moderns. Then again thoſe apparitions, being [16] ſym-

Cruor in foſſam confuſus, ut inde
Manes elicerent, animas reſponſa daturas.

The ghoſt of Darius is conjur'd up in the Perſae of Aeſchylus, and foretells to queen Atoſſa her calamities. Sextus Pompeius, in Lucan, enquired of Erictho the ſorcereſs the event of the civil wars, and ſhe raiſed up a dead body by her magic art, to anſwer his demands. Homer ought not to be paſſed over; in his Odyſſ. B. XI. Ulyſſes calls up Tireſias. Our poet will bear compariſon with any of theſe.

15. See a maſque of Johnſon's at Whitehall, Feb. 2. 1609. which ſeems to have preceded this play. For Johnſon's pride would not ſuffer him to borrow from Shakeſpeare, tho' he ſtole from the ancients: a theft excuſable enough. Both theſe poets made this entertainment of the witches to pleaſe king James, who then had written his book of Demonology. Johnſon, in the introduction of the maſque ſays, "The part of the *ſcene* "which firſt preſented itſelf was an ugly *Hell*, which "flaming beneath, ſmoked unto the top of the roofe. "And in reſpect all *evils* are *morally* ſaid to come from "*hell*; as alſo from that obſervation of *Torrentius* upon "*Horace* his *Canidia, quae tot inſtructa venenis, ex orci* "*faucibus, profecta videri poſſit:* theſe witches, with a "hollow and infernal muſick came forth from thence." He tells us, Jones invented the architecture of the whole ſcene and machine. Perhaps Shakeſpeare made uſe of the ſame ſcenes.

16. The armed head, repreſents ſymbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child, is Macduff untimely ripp'd from his mother's womb. The child with a crown on his head, and a bough in his hand, is the royal Malcolme; who ordered his ſoldiers to hew them down a bough, and bear it before them to Dunſinane.

bolical representations of what shall happen to him are introduced paltering with him in a double sense and leading him on, according to the common notions of diabolical oracles, to his confusion. And when the kings appear, we have a piece of machinery, that neither the ancients or moderns can exceed. I know nothing any where can parallel it, but that most sublime passage in Virgil, where the great successors of Aeneas pass in review before the hero's eyes. Our poet's closing with a compliment to James the first upon the union, equals Virgil's compliment to Augustus.

The variety of characters with their different manners ought not to be passed over in silence. Banquo was as deep in the murder of the king, as some of the [17] Scotish writers inform us, as Macbeth. But Shakespeare, with great art and address, deviates from the history. By these means his characters have the greater variety; and he at the same time pays a compliment to king James, who was lineally descended from Banquo. There is a thorough honesty, and a love of his country in Macduff, that distinguishes him from all the rest. The characters of the two kings, Duncan and Macbeth, are finely contrasted; so are those of the two women, lady Macbeth and lady Macduff.

In whatever light this play is viewed, it will shew beautiful in all. The emperor [18] Marcus Antoninus speaks in commendation of tragedy, as not only ex-

17. *Igitur re cum intimis amicorum, in quibus erat* BANQUO, *communicatâ, regem opportunum insidiis ad Envernessum nactus, septimum jam regnantem annum, obtruncat.* Buchan. rer. Scot. L. 7. *Consilia igitur cum proximis amicis communicata ac in primis cum* BANQUHONE; *qui ubi omnia polliciti fuissent, per occasionem regem septimum jam annum regnantem ad Envernes (alii dicunt ad Botgosuanae) obtruncat.* Hect. Boeth. p. 250.

18. Marc. Ant. XI, 6.

hibiting

hibiting the various events of life, but teaching us wiſe and moral obſervations. What tragedian equals Shakeſpeare? When news was brought to Macbeth that the queen was dead, he wiſhes ſhe had not then died; *to morrow*, or any other time would have pleaſed him better. This is the concatenation of ideas, and hence is introduced the obſervation that follows.

To morrow, and to morrow, and to morrow,
Creeps in this petty pace from day to day,
To the laſt ſyllable of recorded time:
And all our yeſterdays have lighted fools
The way to [19] *ſtudy death. Out, out, brief candle!*
Life's but a walking ſhadow, a poor player
That ſtruts and frets his hour upon the ſtage
And then is heard no more! It is a tale,
Told by an idiot, full of ſound and fury,
Signifying nothing!

19. The firſt folio edition reads *duſty death:* i. e. death which reduces us to duſt and aſhes; as Mr. Theobald explains it, an eſpouſer of this reading. It might be further ſtrengthened from a ſimilar expreſſion in the pſalms, xxii. 15. *thou haſt brought me to the duſt of death:* the duſt of death, *i. e.* duſty death. I don't doubt but *duſty death* was Shakeſpeare's own reading; but 'twas his firſt reading; and he afterwards altered it himſelf into *ſtudy death*, which the players finding in ſome other copy, gave it us in their ſecond edition. *Study* then ſeems the authentic word. — To die is a leſſon ſo eaſily learnt, that *even* fools can ſtudy it: even the motley fool, in As you like it, could reaſon on the time.

'Tis but an hour ago ſince it was nine,
And after one hour more 'twill be eleven;
And ſo from hour to hour we ripe and ripe,
And then from hour to hour we rot and rot,
And thereby hangs a tale.

And ſomewhat before, when the doctor gives Macbeth an account of the troubled ſtate of the queen, he aſks,

Canſt thou not miniſter to a mind diſeas'd,
Pluck from the memory a rooted ſorrow,
Raze out the written troubles of the brain;
And, with ſome ſweet [20] *oblivious antidote,*
Cleanſe the ſtuff'd boſom of that perilous ſtuff
Which weighs upon the heart?

It might be likewiſe deſerving notice, how finely Shakeſpeare obſerves that rule of tragedy, to paint the miſeries of the [21] great: almoſt all the perſons in the play, more or leſs, are involved in calamity. The leſſon to be learnt by the lower People is, acquieſcence in the eaſe of a private ſtation, not obnoxious to thoſe diſorders, which attend greatneſs in the ſtage of the world.

20. Alluding to the Nepenthe; a certain mixture of which perhaps opium was one of the ingredients. Homer, Od. δ'. 221.

Νηπενθές τ' ἄχολόν τε, κακῶν ἐπίληθον ἁπάντων.

i. e. the oblivious antidote, cauſing the forgetfulneſs of all the evils of life. What is remarkable, how Shakeſpeare underſtood Greek as well as Johnſon, could not more cloſely have expreſſed the meaning of the old bard.

21. Ἐν τοῖς πλουσίοις καὶ βασιλεῦσι καὶ τυράννοις αἱ τραγῳδίαι τόπον ἔχουσιν, ὐδεὶς δὲ πένης τραγῳδίαν συμπλήρωσεν μὴ ὡς χορευτής· οἱ δὲ βασιλεῖς ἄρχουσι μὲν ἀπ' αἰῶνος

Στίψαι δώματα.

εἶτα περὶ τρίτον ἢ τέταρτον μέρος,

Ἰὼ Κιθαιρών, τί μ' ἐδέχου;

Arian. L. 1. c. 25. p. 124, Marc. Anton. XI,

SEC

SECT. VI.

AGAIN, let us suppose the poet had a mind to inculcate this moral, *that villany, tho' for a time successful, will meet it's certain ruin.*

ΕΙΠΕΡ ΓΑΡ ΤΕ ΚΑΙ ΑΥΤΙΚ' ΟΛΥΜΠΙΟΣ ΟΥΚ ΕΤΕΛΕΣΣΕΝ
ΕΚ ΤΕ ΚΑΙ ΟΨΕ ΤΕΛΕΙ.

What, tho' the hand of heav'n withholds its stroke?
At length, tho' late, more dreadful 'twill descend
Down, on the author's head, his wife and offspring.
For well I ween the fatal day draws near,
When Troy's curst walls, and Priam with his people
Shall perish all. High o'er their impious heads
Jove shakes his gloomy Aegis, fully fraught
With vengeance 'gainst their frauds and perjuries.
Thus Fate ordains irrevocably fixt.

Thus is Hamlet made an instrument by providence to work the downfall of his uncle; and the punishment being compleated, the play ends. Were one to enter into a detail of the fable, to what advantage would the poet's art appear? The former king of Denmark being secretly murdered by the possessor of the crown, the fact could not be brought to light, but by the [2] intervention of a supernatural power.

1. Hom. Il. δ'. 160. &c. Agamemnon soon after suggests he shall return back to Argos with ignominy; *to his much injur'd Argos*, so he calls it; this expression carries passion with it, ΠΟΛΥΓΙΠΣΙΟΝ ΑΡΓΟΣ. Which the transcriber has alter'd into πολυδίψιον Αρϝος, mistaking the Aeolic digamma for a Δ.

2. Aristotle having observed that the unravelling of the plot, or the solution of the fable, should proceed from the fable itself, and not from any *machine*, adds,

power. The ghoſt of the murdered king was uſually ſeen to walk on a platform before the palace, where the centinels kept guard. There was a ſoldier, who doubting this tale, came on the platform out of curioſity, and deſired to hear a particular account of this apparition. The centinel begins:

Laſt

adds, Ἀλλὰ μηχανῇ χρηστέον ἐπὶ τὰ ἔξω τοῦ δράματος, ἢ ὅσα πρὸ τοῦ γέγονεν, (ἃ οὐχ οἷόν τε ἄνθρωπον εἰδέναν,) ἢ ὅσα ὕστερον, ἃ δεῖται προαγορεύσεως καὶ ἀγγελίας. περὶ ποιητ. κεφ. ιε. *But a machine may be uſed out of the action of the drama, either to explain ſome things that have already happened, (which 'tis impoſſible otherwiſe for a man to be acquainted with) or that may happen hereafter, concerning which we want to be informed.* The murder of the king is a fact of this ſort, which could not be known but by a machine. Machines thus introduced add ſurpriſe and majeſty to the incidents: nor are they improbable, if according to the received and vulgarly believed opinions: as the ghoſt in Hamlet, the witches in Macbeth, &c. The epic poet has greater latitude: his *ſpecioſa miracula* are received more eaſily; he *tells* you ſtories; the tragedian *repreſents* them, and brings them before your eyes.

Segnius irritant animos demiſſa per aurem,
Quam quae ſunt oculis ſubjecta fidelibus.
Hor. art. poet. 180.

Now what is marvellous, and out of the vulgar road, is highly pleaſing. What Ariſtotle ſays to this purpoſe is worth our notice. I will give his words as they ſeem to me they ſhould be printed and corrected, Δεῖ μὲν οὖν ἐν ταῖς τραγῳδίαις ποιεῖν τὸ θαυμαστόν. Μᾶλλον δ' ἐνδέχεται ἐν τῇ ἐποποιΐᾳ τὸ ἄλογον, (δι' ὃ συμβαίνει μάλιστα τὸ θαυμαστὸν,) διὰ τὸ μὴ ὁρᾷν εἰς τὸν πράττοντα. Ἔπειτα [lege Ἐπεί τοι] τὰ περὶ τὴν Ἕκτορος δίωξιν ἐπὶ σκηνῆς ὄντα, γελοῖα ἂν φανείη, οἱ μὲν ἑστῶτες καὶ οὐ διώκοντες, ὁ δὲ ἀνανεύων. Ἐν δὲ τοῖς ἔπεσι λανθάνει. Τὸ δὲ θαυμαστὸν, ἡδύ.

Laſt night of all
When yon ſame ſtar, that's weſtward from the pole,
Had made his courſe t'illume that part of heav'n
Where now it burns, Marcellus and myſelf,
The bell then beating one——
Mar. *Peace, break thee off;* Enter the ghoſt.
Look, where it comes.

With what art does the poet break off, juſt as he raiſes the curioſity of the audience; and thus avoids a long circumſtantial narration? Let any one compare the ſcornful ſilence of Dido's ghoſt to Aeneas, the ſullen ſilence of Ajax to Ulyſſes, with the maeſtic ſilence of Hamlet's ghoſt, which occaſions ſo much terror and wonder; tho' all are highly beautiful, yet conſidering time and circumſtances, our poet will appear to the greateſt advantage. The centinels break the matter with all it's particularities, to give it an air of probability to the prince, who reſolves to watch upon the platform. At the uſual hour the ghoſt enters, and draws Hamlet apart to tell him his dreadful tale, which was improper for the reſt to be acquainted with. Our hero

ἡδύ· σημεῖον δέ· πᾶσις γὰρ προσιθέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι. *The marvellous ought to be in tragedy; but rather in the Epopoeia is admitted what even tranſgreſſes the bounds of reaſon, (by which the marvellous is chiefly raiſed) becauſe the actors are not ſeen. So that which Homer writes of Hector, purſued by Achilles, would be ridiculous on the ſtage; for here the ſoldiers muſt be ſtanding ſtill, and not purſuing the flying Hector; there one perſon only following and beckoning the reſt to ſtand off. But all this is not diſcernable in the Epopoeia. Now the marvellous is likewiſe pleaſant: a proof of it is, that thoſe, who relate any thing, generally add ſomething or other of their own invention, to make their narration more diverting.* περὶ ποιητ. κεφ. κδ.

determines upon his behaviour, and [3] ſwears the centinels to ſecreſy. However, upon ſecond thoughts, he does not know but the apparition might be the [4] devil, that aſſumed his father's ſhape: he will therefore have ſurer foundations to proceed on, before he puts his intended revenge in execution; and an expedient offers itſelf: for certain players arriving at court, are inſtructed by him to play ſomewhat before the king like the murder of his father.

I'll obſerve his looks,
I'll tent him to the quick; if he but blench,
I know my courſe.

And here our poet takes an opportunity to pay a fine compliment to his own art,

3. He ſwears them on his ſword, very ſoldier-like, and agreeable to the ancient cuſtom of his country. Nor is this leſs ſcholar-like in our poet. Jordanes in his Gothic hiſtory mentions this cuſtom, *Sacer* [gladius] *apud Scytharum reges ſemper habitus.* Ammianus Marcellinus relates the ſame ceremony among the Hunns. L. 31. c. 2. Hence our learned Spencer, B. 5. c. 8. ſt. 14.

And ſwearing faith to either on his blade.

The ſpear was held equally ſacred. *Ab origine rerum pro diis immortalibus veteres haſtas coluere.* Juſtin. L. 43. c. 2. The ſpears, they called ſcepters, ſo Pauſanias informs us: and this explains to us that paſſage in Homer, where Achilles ſwears by his ſcepter, which he hurls to the ground. *i. e.* his ſpear. Il. ά. 234. and 245.

4. Oreſtes, in Euripides, Electr. ν. 979, has the very ſame doubt, that Hamlet has.

Oreſtes. Ἆρ' αὖτ' ἀλάσωρ εἶπ' ἀπειλασθεὶς θεῷ;
Elect. Ἱερὸν καθίζων τρίποδ'; ἐγὼ μὲν οὐ δοκῶ.

5 I'll

5 *I've heard that guilty creatures at a play,*
Have by the very cunning of the ſcene
Been ſtruck ſo to the ſoul, that preſently
They have proclaimed their malefactions.

This making of a play within a play, beſides introducing ſome ſtrokes of ſatyre on former tragedians, ſhews, by the compariſon, to what perfection our poet brought tragedy, which after him made no further progreſs. There was uſually in the beginning of every act a dumb ſhew, being a ſymbolical repreſentation of what the audience were to expect; who were well dealt with, if after all they could gueſs at the poet's meaning inveloped in a figurative and bombaſt ſtile.—But why do I enter into a detail of particular beauties, where the whole is beautiful? Divine juſtice at length overtakes the tyrant in his ſecureſt hours, and the poet is true to the cauſe of virtue.

The Electra of Sophocles, in many inſtances, is not very unlike the Hamlet of Shakeſpeare. Aegyſthus and Clytemneſtra, having murthered the former king, were in poſſeſſion of the crown, when Oreſtes returned from Phocis, where he had been privately ſent by his ſiſter Electra. Theſe two contrive, and ſoon after effect the puniſhment of the murtherers.

5. 'Tis plain Shakeſpeare alludes to a ſtory told of Alexander the cruel tyrant of Pherae in Theſſaly, who ſeeing a famous tragedian act the Troades of Euripides, was ſo ſenſibly touch'd, that he left the theatre before the play was ended; being aſhamed, as he owned, that he, who never pitied thoſe he murdered, ſhould weep at the ſufferings of HECUBA and Andromache. See Plutarch in the life of Pelopidas.

What's HECUBA *to him, or he to* HECUBA,
That he ſhould weep for her?

murtherers. Electra is a Grecian woman, of a maſculine and generous diſpoſition of mind; ſhe had been a witneſs of the wickedneſs of thoſe two miſcreants, who had barbarouſly plotted the death of her father, the renowned Agamemnon: his ghoſt called for juſtice; and ſhe herſelf, rather than they ſhall eſcape, will be the inſtrument of vengeance. Thus when Clytemneſtra calls out to Oreſtes,

O ſon, O ſon, have mercy on thy mother! [from within.

Electra replys,

For thee ſhe felt no mercy, or thy father.

Clyt. *Oh, I'm wounded,* [from within.

Elect. *Double the blow, Oreſtes.*

There is a vaſt affectation of lenity in mankind: and I am inclin'd to believe that an Engliſh audience would ſcarcely bear this Grecian character. Soon after Oreſtes kills Aegyſthus, and, that this piece of juſtice may be a greater expiation to the manes of the murdered king, he kills him in the ſame place where Aegyſthus had killed Agamemnon.

SECT. VII.

THO' people in a lower ſtation of life take a peculiar ſatisfaction in ſeeing wickedneſs in high places brought to puniſhment; yet are they no leſs pleaſed, when the poet condeſcends to bring matters home to themſelves, by painting the paſſions of a more domeſtic nature. Such a paſſion is *Jealouſie*; to the fatal effects of which, the peaſant is equally ſubject as the prince.

[1] An unhappy young woman (for ſo her name ſignifies) falls in love with a commander in the Venetian ſervice, who had entertain'd her with a romantic account of his own exploits; and hearkening to no advice, but her own miſplaced inclinations, ſhe marries him. There was an officer under him, cunning and hypocritical, with an appearance of great honeſty: he thought he had been wronged by his captain both in his bed, and in having another preferred before him. This to him ſeem'd ſufficient reaſon for revenge; and caſting how to put his revenge in execution, no readier way offered itſelf, than to ſtir up Othello to jealouſy, whoſe temper naturally led him to that fatal paſſion. Jealouſy often ariſes from an opinion of our own defects to pleaſe; and Othello had too much reaſon to be

1. Dido's caſe ſeems exactly like that of Deſdemona. The *Dux Trojanus* told her his wonderful adventures by ſea and land, of inchantments, monſters, &c. *Theſe to hear aid Dido ſeriouſly incline.*

Haerent infixi pectore VULTUS
VERBA*que*.

She conſults her ſiſter,

Quis NOVUS *hic noſtris ſucceſſit ſedibus hoſpes!*
Quem ſeſe ore ferens! quàm forti pectore et armis!
——*Heu quibus ille*
Jactatus fatis! quae bella exhauſta canebat!

If indeed ſhe could harbour any notions of a ſecond lover, Aeneas was the man; but that was far from her thoughts, "No, if I ever think of another lover, may——" The ſiſter, a fine lady, knew what advice ſhe would follow, viz. what her Inclinations perſuaded her to,

Solane

be apprehenſive of ſuch defects in himſelf; as he was by complexion a Moor, and declined in years.

The art of the poet is beyond all praiſe, where he makes Iago kindle by degrees the flames of Othello's jealous temper, which burſting out into rage and fury, occaſions firſt the deſtruction of his wife, and ſoon after his own.

Solane perpetuâ maerens carpere juventâ?
Nec dulces natos, Veneris nec praemia noris?
Id cinerem, aut manes credis curare ſepultos!

In ſhort the hero, by chance, ſoon after meets his miſtreſs in a cave: a ſort of a match is huddled up between 'em: and he, having gain'd his ends, watches an opportunity, and leaves her to deſpair and death. That even a religious lawgiver, and a founder of an empire ſhould be caught with love, is no great wonder; but that he ſhould complicate his crime with cruelty and treachery, is not this ſomewhat out of character? And has not the poet a hard taſk to bring him fairly off, by the help of even his pagan deities?

SECT. VIII.

THESE three plays, of which I have above given a ſhort ſketch, end with an unhappy cataſtrophe; and all the ſtories are finely calculated to raiſe the tragical paſſions, grief, pity, and terror. 'Tis ſomewhat ſtrange, at the firſt thought, that people ſhould take any kind of delight to ſee ſcenes of diſtreſs: yet even [1] ſhipwrecks and ſtorms at ſea, when beheld from the ſhore; and embattled armies

1. Lucretius II, 1. &c. This is ſaid of the vulgar. The philoſopher receives no pleaſure from ſuch objects, but prevents the paſſion of grief, by conſidering the neceſſary and natural connexion, and relation of things. Storms and tempeſts, the violent effects of the perturbed paſſions, &c. have no beauty conſidered by themſelves; yet they are Ἐπιγενήματα τῶν καλῶν.

viewed

viewed with ſafety from afar, raiſe a mixed kind of pleaſure in the ſpectator, partly from novelty, and partly from a pity of the misfortunes of other men, not without a recollection of his own ſecurity. Now if the tragic muſe can raiſe the paſſions, and refine them too, is ſhe not the hand-maid of philoſophy?

But however it muſt be confeſſed, that if any of Shakeſpeare's plays be plainly proved to have variety of fables and actions, independent each of the other, with no neceſſary or probable connexion, then muſt theſe plays be faulty, and according to the common expreſſion, without head or tail; like the picture deſcribed by [2] Horace, a mixture of incoherent and monſtrous parts. Whereas in every poem there ſhould be a natural union, as in a well proportion'd human body, where all is homogeneal, united, and compact together, ſo as to form a [3] whole.

It

2. Horace in his art of poetry, ℣. 1 &c.

3. *A whole is that which has a beginning, middle and end. The beginning ſuppoſes nothing wanting before itſelf; and requires ſomething after it: the middle ſuppoſes ſomething that went before, and requires ſomething to follow after: the end requires nothing after itſelf, but ſuppoſes ſomething that goes before.* Ariſtot. chap. vii. The ghoſt informs Hamlet he had been murder'd: this is an exact beginning; no one wants to know any thing antecedent, but only the conſequences; which are the middle; the murderer being deſtroyed, the ſtory ends, and nothing is required after. Othello privately marries Deſdemona; this is the beginning: his jealouſy is the middle: the effects of his jealouſy are the end. Macbeth's ambition is rouſed by the prediction of the witches; this is the beginning: his procuring the crown by murder is the middle: his puniſhment, being the effects of his ambition, is the end. And theſe ſtories are ſuch, as the memory can eaſily comprehend

It does not follow, becauſe a hero is one man, that the fable is therefore *one*; for one [4] man might be employed in variety of actions, and fables. So that to deſcribe the whole hero, or the life and death of kings, and to make a hiſtorical detail of particular facts, is writing chronicles, not poems.

But has not Shakeſpeare been guilty of this very fault? Are not ſeveral of his plays called hiſtorical plays —The life and death of King John—The life of K. Henry

comprehend and retain, as a whole; εὐμνημόνευτον. Juſt as beautiful objects, being neither vaſt, nor diminutive, can eaſily be meaſured by one united view of the eye; εὐσύνοπτον. Ariſtot. κεφ. ζ'. Thus in all things that are beautiful unity is evident; by this, relations and proportions are diſcovered: but where there is no idea of a whole, there is no idea of order; and conſequently no beauty.

4. The unity of the hero alone does not preſerve the unity of the fable: nor is the poet to give a hiſtorical recital of the acts of Theſeus, or Hercules; nor, like Statius, to deſcribe the whole hero,

Nos ire per omnem,
Sic amor eſt, heroa velis.

By this means the unity of the action is deſtroyed, as well as the ſimplicity.

Denique ſit quodvis ſimplex dūntaxat et unum.
Hor. art. p. ϗ. 23.

To this purpoſe Ariſtotle in his poetics, chap. viii. Χρὴ ὥν, καθάπερ ἐν ταῖς ἄλλαις μιμητικαῖς ἡ μία μίμησις ἑνός ἐστιν, μιᾶς τε εἶναι, καὶ ταύτης ὅλης, καὶ τὰ μέρη συνεστάναι τῶν πραγμάτων ὕτως ὥστε μεταληθεμένου τινὸς μέρους ἢ ἀφαιρουμένου, διαφέρεσθαι καὶ κινεῖσθαι τὸ ὅλον. ὃ γὰρ προσὸν ἢ μὴ προσὸν μηδὲν ποιεῖ ΕΠΙΔΗΛΟΝ, [lege ΕΠΙ ΤΟ ΟΛΟΝ,] οὐδὲ μόριον ΤΟΥΤΟ [ſcribe ΤΟΥΤΟΥ] ἔστι. *As in other imitations, that which a man imitates is one*

ſingle

Henry VIII.—with many more of the like nature? And did not he think, that the unity of the hero conſtituted the unity of the action? 'Tis true indeed that the editors of Shakeſpeare have given a play of his the title of *The life and death of King John.* But whoever will conſider this tragedy, will ſee the title ſhould be, *The troubles and death of King John.* For John having unjuſtly ſeized the crown, and excluded the rightful heir, his nephew Arthur Plantagenet, the king of France eſpouſes the intereſt of the young prince. Hence ariſe king John's troubles, his puniſhment and death. *The life of King Henry* VIII. would not improperly be intitled, *The fall of Cardinal Woolſey.* The cardinal is ſhewn in the ſummit of his power and pride; and his fall was in a good meaſure owing to the king's

ingle thing; ſo the fable, being the imitation of an action, ught to be one, and that too a whole; and the parts ſhould correſpond, that one cannot be removed, tranſpoſed or reenched, without making a change in the whole. For whatever can be added or left out, yet ſo as to make nothing for he whole, cannot be any part of that whole. Again in hap. xxiii. Ταύτῃ θεσπέσιος ἂν φανείη Ὅμηρος παρὰ ὰς ἄλλως, τῷ μηδὲ τὸν πόλεμον καίπερ ἔχοντα ἀρχὴν καὶ έλος, ἐπιχειρῆσαι ποιεῖν ὅλον· λίαν γὰρ ἂν μέγας, καὶ οὐκ ύνοπτος ἔμελλεν ἔσεσθαι· ἢ τῷ μεγέθει μετριάζοντα καλατεπλεγμένον τῇ ποικιλίᾳ. Νῦν δ' ἓν μέρος ἀπολαβών, ἐπεισοδίοις κέχρηται αὐτῶν πολλοῖς. The latter part is corrupted, αὐτῶν is got out of it's place, and ſhould be hanged into αὐτῇ; viz. πολέμῳ, and placed after μέρος, hus; Νῦν δ' ἓν μέρος αὐτῇ ἀπολαβών, ἐπεισοδίοις κέχρηται πολλοῖς. *Homer, in reſpect to other poets, herein appears divine, in that he treats not of the whole war, tho' it has a beginning, and an end: for it would be oo great, and not to be comprehended at one view: or uppoſe he could have reduced it to a juſt extent, yet he ould have been perplexed with ſuch a variety of incients. But now taking one part only of the war, he troduces a great number of epiſodes.*

marriage

marriage with Anna Bullen. Here therefore the play ſhould have ended; but flattery to princes has hurt the beſt poems: and of this, I ſhall ſpeak [5] hereafter. Other plays of our poet are called, *Firſt and ſecond parts*, as *The firſt and ſecond parts of king Henry* IV. But theſe plays are independent each of the other. *The firſt part*, as 'tis named, ends with the ſettlement in the throne of King Henry IV. when he had gained a compleat victory over his rebellious ſubjects. *The ſecond part* contains king Henry's death; ſhewing his ſon, afterwards Henry V, in the various lights of a good-natured rake, 'till he comes to the crown; when 'twas neceſſary for him to aſſume a more manlike character, and princely dignity. To call theſe two plays, *firſt and ſecond parts*, is as injurious to the author-character of Shakeſpeare, as it would be to Sophocles, to call his two plays on Œdipus, *firſt and ſecond parts of King Oedipus*. Whereas the one is [6] *Oedipus King of Thebes*, the other *Oedipus at Athens*.

Julius Caeſar is as much a *whole*, as the Ajax of Sophocles: which does not end at the death of Ajax, but when the ſpectators are made acquainted with ſome conſequences, that might be expected after his death; as the reconciliation between Teucer and the Grecian chieftains, and the honourable interment of Ajax. Nor does our poet's play end, at the death of Julius Caeſar, but when the audience are let into the knowledge of what befel the conſpirators, being the conſequences of the murder of the hero of the play. The ſtory hangs together as in a heroic poem.

5. See below ſect. XIV.

6. Οἰδίπους τύραννος. Οἰδίπους ἐπὶ κολωνῷ. viz. a hilloc near Athens, where his daughter Antigone conducted him after his expulſion from Thebes.

The

The fable is one in *The Tempeſt*, viz. the reſtoration of Proſpero to the dukedom of Milan: and the poem haſtens into the midſt of things, preſenting the uſurping duke ſhipwrecked on the inchanted iland, where Proſpero had long reſided.

The unity of action is very viſible in *Meaſure for Meaſure*. That reflection of Horace,

Quid leges ſine moribus
Vanae proficiunt?

is the chief moral of the play. How knowing in the characters of men is our poet, to make the ſevere and inexorable Angelo incur the penalty of that ſanguinary law, which he was ſo forward to revive!

The three plays containing ſeveral hiſtorical tranſactions in the reign of K. Henry VI. (if entirely written by Shakeſpeare, which I ſomewhat ſuſpect) are only rude and rough draughts; and tho' they have in them many fine paſſages, yet I ſhall not undertake to juſtify them according to the ſtrict rules of criticiſm.

SECT. IX.

FROM what has been already obſerved, it becomes leſs difficult to ſee into the art and deſign of Shakeſpeare, in forming and planing his dramatic poems. The unity of action he ſeems to have thought himſelf obliged to regard; but not at all the unities of time and place; no more, than if he were writing an epic poem. Ariſtotle (our chief authority, becauſe he drew his obſervations from the moſt perfect models) tells us, that the epic poem has no determined time, but the dramatic he

fixes

fixes to a [1] ſingle day: the former is to be *read*, the latter to be *ſeen*. Now a man cannot eaſily impoſe on himſelf, that what he ſees repreſented in a continued action, at a certain period of time, and in a certain place, ſhould take up ſeveral years, and be tranſacted in ſeveral places. But dramatic poetry is the art of impoſing; and he is the beſt poet, who can beſt impoſe on his audience; and he is the wiſeſt man, who is eaſieſt impoſed on. The ſtory therefore (which is the principal part, and as it were the very ſoul of tragedy) being made a *whole*, with natural dependance and connexion; the ſpectator ſeldom conſiders the [2] length of time neceſſary to produce all theſe incidents, but paſſes all that over; as in *Julius Caeſar*, *Macbeth*, *Hamlet*, and in other plays of our poet.

1. Ὅτι μάλιστα πειρᾶται ὑπὸ μίαν περίοδον ἡλίου εἶναι, ἢ μικρὸν ἐξαλλάττειν· ἡ δὲ ἐποποιία, ἀόριστος τῷ χρόνῳ. *Tragedy as much as poſſible tries to confine itſelf to one period of the ſun*, [ſpeaking with reſpect to it's ſuppoſed *diurnal* motion] *or to exceed it as little as may be: the epopoeia is unlimited as to time.* Ariſt. περὶ ποιητ. κεφ. ε.

2. The real length of time in *Julius Caeſar*, is as follows, A. U. C. 709. a frantic feſtival of Lupercus was held in honor of Caeſar, about the middle of february, when the regal crown was offer'd him by Antony: March 15, he was ſlain. A. U. C. 710. Nov. 27. the triumvirs met at a ſmall iſland, formed by the river Rhenus, near Bononia, and there adjuſted their cruel proſcription. A. U. C. 711. Brutus and Caſſius were defeated near Philippi.——Macbeth reigned ſeventeen years. So Johan. de Fordin Scoticron. L. iv. c. 45. *Machabeus malignorum vallatus turmis et opibus praepotens regali dignitate potitus an. dom.* MXL. *regnavit annis* XVII.——But the time is ſo artfully paſſed over, and the incidents ſo connected, that the ſpectator imagines all continued, and without interruption.

To

To impoſe on the audience, with reſpect to the nity of place, there is an artificial contrivance of enes. For my own part, I ſee no great harm kely to accrue to the underſtanding, in thus ac-mpanying the poet in his magical operations, and helping on an innocent deceit; while he not only iſes or ſooths the paſſions, but tranſports me from ace to place, juſt as it pleaſes him, and carries n the thread of his ſtory.

This perpetual varying and ſhifting the Scene is a onſtant cauſe of offence to many who ſet up for dmirers of the ancients. [3] Johnſon, who thought it

3. In his prologue to Every man in his humour. ir Philip Sydney, in his defence of poeſie, has the llowing no bad remark. "Our tragedies and comedies, not without cauſe cried out againſt, obſerving rules neither of honeſt civilitie, nor ſkilful poetrie. Excepting Gorboducke (againe I ſay of thoſe that I have ſeene) which notwithſtanding, as it is full of ſtately ſpeeches, and well ſounding phraſes, climing to the height of Seneca his ſtile, and as full of notable moralitie, which it doth moſt delightfully teach, and ſo obtaine the very end of poeſie. Yet in truth it is very defectuous in the circumſtances, which grieves me, becauſe it might not remaine as an exact modell of all tragedies. For it is faultie both in place and time, the two neceſſarie companions of all corporal actions. For where the ſtage ſhould alway repreſent but one place; and the uttermoſt time preſuppoſed in it ſhould bee, both by Ariſtotle's precept, and common reaſon, but one day; there are both many days, and many places inartificially imagined. But if it be ſo in Gorboducke, how much more in all the reſt? where you ſhall have Aſia of the one ſide and Affricke on the other, and ſo many other under-kingdoms, that the plaier when he comes in, muſt ever begin with telling where he is, or elſe the tale will not be con-

" ceived.

it a poetical ſin to tranſgreſs the rules of the Grecians, and old Romans, has this glance at his friend Shakeſpeare.

To make a child now ſwaddled to proceed
Man, and then ſhoote up in one beard and weed

" ceived. Now ſhall you have three ladies walke to
" gather flowers, and then we muſt beleeve the ſtage
" to bee a garden. By and by we heare news of
" ſhipwracke in the ſame place, then wee are to
" blame if we accept it not for a rocke. Upon the
" backe of that comes out a hideous monſter with fire
" and ſmoke, and then the miſerable beholders are
" bound to take it for a cave: while in the mean
" time two armies flie in, repreſented with foure
" ſwordes and bucklers, and then what hard heart will
" not receive it for a pitched field? Now of time
" they are much more liberal: for ordinarie it is
" that two young princes fall in love; after many
" traverſes ſhee is got with childe, delivered of a faire
" boy, hee is loſt, groweth a man, falleth in love, and
" is ready to get another childe; and all this in two
" houres ſpace: which how abſurd it is in ſenſe, even
" ſenſe may imagine. * * * But beſides theſe groſſe
" abſurdities, how all their playes bee neither right
" tragedies, nor right comedies, mingling kings and
" clownes, not becauſe the matter ſo carrieth it, but
" thruſt in the clowne by head and ſhoulders to play
" a part in majeſticall matters, with neither decency
" nor diſcretion: ſo as neither the admiration and
" commiſeration, nor the right ſportfulneſſe, is by
" their mongrell tragi-comedy obtained. * * *
" know the ancients have one or two examples of tra-
" gicomedies, as Plautus hath Amphitruo. But if we
" marke them well, we ſhall finde that they never, or
" very daintily match horne-pipes and funerals. * *
" The whole tract of a comedie ſhould be full of
" delight, as the tragedie ſhould be ſtill maintained in
" a well raiſed admiration."

Pa

Paſt threeſcore years, or with three ruſty ſwords,
And help of ſome few [4] *foot-and-half-foote words*
[5] *Fight over Yorke and Lancaſter's long jarres,*
And in the tyring-houſe bring wounds to ſcarres.
He rather prays you will be pleas'd to ſee
One ſuch, to day, as other plays ſhould be.
[6] *Where neither chorus wafts you o're the ſeas* &c.

And again in his play, Every man out of his humour:

Mit. *How comes it then, that in ſome one play we ſee ſo many ſeas, countryes and kingdoms, paſt over with ſuch admirable dexteritie?*

Cor. *O, that but ſhews how well the authours can travaile in their vocation, and out-runne the apprehenſion of their auditory.*

Whether the unity of time and place is ſo neceſſary to the drama, as ſome are pleaſed to require, I cannot determine; but this is certain, the duration ſhould ſeem uninterrupted, and the ſtory ought to be one.

SECT. X.

AS dramatic poetry is the imitation of an action, and as there can be no action but what proceeds from the manners and the ſentiments; manners and ſentiments are its eſſential parts; and the former come next to be conſidered, as the ſource and cauſe of action. 'Tis action that makes us happy or miſerable, and 'tis manners, whereby the characters, the various inclinations, and genius of the perſons are marked and diſtinguiſhed. There are four things to be obſerved in manners.

4. *Seſquipedalia verba*, Hor. Art. Poet. ℣. 97.
5. Thoſe three plays relating the hiſtory of K. Henry VI. are much the worſt of Shakeſpeare's plays.
6. In Shakeſpeare's K. Henry V.

I. That

I. That they be [1] *good*. Not only ſtrongly marke and diſtinguiſhed, but *good* in a moral ſenſe, as f forth as the character will allow. A Thais of M nander was as moral, as you could ſuppoſe a cou teſan to be; and ſo were all Menander's character as we may judge from his tranſlator Terence. The were *good* in a moral, common, and ordinary ac ceptation of the word, not in a high philoſophic ſenſe. In Homer, the parent of all poetry, th angry, the inexorable Achilles has valour, friend ſhip, and a contempt of death. In Virgil, th trueſt of his copyers, even Mezentius, the cruel an atheiſtical tyrant, finely oppoſed to the pious Aenea when he reſolves not to ſurvive his beloved ſo Lauſus, raiſes ſome kind of pity in the reader breaſt,

[2] *Aeſtuat ingens*
Imo in corde PUDOR, *miſtoque inſania luctu,*
Et furiis agitatus AMOR, *et* CONSCIA VIRTUS

Milton would not paint the Devil without ſom moral virtues; he has not only valour and conduc but even compaſſionate concern,

[3] *Thrice he aſſay'd, and thrice in ſpight of ſcorn*
Tears ſuch as Angels weep, burſt forth.

and prefers the general cauſe to his own ſafety an eaſe.

[4] *Nor fail'd they to expreſs how much they prais'd*
That for the general ſafety he deſpis'd
His own.

1. Ἓν μὲν κὴ πρῶτον ὅπως χρηστὰ ἦ. Ariſtot. περὶ ποιητ. κεφ. ιε

2. Virgil. Aen. X, 870. 3. Milt. Par. l. I, 619
4. Milt. II. 480.

that the Devil's character has every thing agreeable to the modern notions of a hero; but nothing those chriſtian characters, humility and reſignation to the will of God; the great and characteriſtic virtues of chriſtianity, which our divine epic poet ould chiefly inculcate.

But what ſhall we ſay then of ſuch characters, as Polyphemus, Cacus, Caliban, the Harpies, and e like monſtrous, and out of nature productions? hey ſeem to be in the poetical world, what in the atural are called *luſus naturae*; ſo theſe are *luſus etici*, the ſportive creations of a fertil imagination, troduced, by the bye, to raiſe the paſſions of adiration and abhorrence; and indeed they are ſo far nder-parts, as to be loſt in the grand action.

Upon theſe principles I cannot defend ſuch a chacter as Richard III. as proper for the ſtage. But uch more faulty is the Jew's character, in The erchant of Venice; who is cruel without neeſſity. Theſe are not pictures of human creatures, nd are beheld with horror and deteſtation.

In this poetical painting of the manners of men, ought to be remember'd, that 'tis the human creare in general ſhould be drawn, not any one in parcular. Now *man* is of a mixed nature, virtue and ce alternately prevailing; it being as difficult to nd a perſon thoroughly vitious, as thoroughly virous. Thus Philoſophers who make human nare their ſtudy ſpeak of it; and thus the [5] greateſt all philoſophers, having touched upon the chacter of the miſanthrope, adds, Δῆλον ὅτι ἄνευ ΕΧΝΗΣ τῆς περὶ τὰ ἀνθρώπεια ὁ τοιοῦτος χρῆσθαι πιχειρεῖ τοῖς ἀνθρωπείοις· εἰ γὰρ πᾶ μετὰ τέχνης ἐχρῆτο, περ ἔχει, ὕτως ἂν ἡγήσαιλο, τὰς μὲν χρησὰς ἢ πονηρὰς όδρα ἀλίγας εἶναι ἑκαλέρας, τὰς δὲ μεταξὺ πλείσας. hoſe who profeſs a hatred of mankind and ſociety,

5. Socrates, in Plato's Phaedo. p. 89, 90. edit. Steph.

and

and would paint human nature ill, want *art*, a
are but bunglers in the ſcience they profeſs. For
muſt be by long habit, and unnatural practice, t
a *man* can become void of *humanity* and *human*
fections: ſince, as our [6] maſters in this *man-ſcie*
have obſerved, even public robbers are not oft
without ſocial and generous principles. Whenev
therefore, a human creature is made to deviate fr
what is fair and good, the poet is unpardonable if
does not ſhew the motives which led him aſtr
and dazled his judgment with falſe appearances
happineſs. Mean while how beautiful is it to ſee
ſtruggles of the mind, and the paſſions at varian
which are wanting in the ſteady villain, or ſte
philoſopher? and theſe are characters that ſeld
appear on the ſtage of the world. But what is t
gic poetry without paſſion? In a word, 'tis o
ſelves, and our own paſſions, that we love to
pictured; and in theſe repreſentations we ſeek for
light and inſtruction.

II. The manners ought to be [7] *ſuitable*. Wh
the poet has formed his character, the perſon is
act up to it. And here the age, the ſex, and c

6. Plato in rep. l. 1. p. 351. edit. Steph. Δοκεῖ
ἢ πόλιν ἢ στρατόπεδον ἢ λῃσὰς, ἢ κλέπτας, ἢ ἄλλό τι ἔθνος,
κοινῇ ἐπί τι ἔρχεσθαι ἀδίκως, πρᾶξαι ἄν τι δύνασθαι,
ἀδικοῦν ἀλλήλους; Cicero in Off. II. 11. *Cujus* [juſtiti
*tanta vis eſt, ut nec illi quidem, qui maleficio et ſc
paſcuntur, poſſint ſine ulla particulâ juſtitiae viv*
Epict. l. 2. c. 20. Οὕτως ἰσχυρόν τι καὶ ἀναπότηλόν ἐ
φύσις ἡ ἀνθρωπικὴ. Πῶς γὰρ δύναιαι ἄμπελ
λικῶς κινεῖσθαι, ἀλλ' ἐλαϊκῶς; ἢ ἐλαία πάλιν μὴ ἐλαι
ἀλλ' ἀμπελικῶς; ἀμήχανον, ἀδιανοητικόν. Οὐ τοίνυ
ἄνθρωπον οἷόν τε παντελῶς ἀπολέσαι τὰς κινήσεις τὰς ἀ
πικάς.

7. Δώτερον δὲ, τὰ ἁρμόττοντα. Arist. περὶ π
κεφ. 15. *Reddere perſonae ſcit convenientia cuique.*
poet. ℣. 316.

ition, are to be conſidered: thus what is commend-
ble in one, may be faulty in another. An inſtance
f the ſuitableneſs of character we have in Milton,
where Eve withdraws when ſhe finds her huſband
nd the angel entring on ſtudious thoughts abſtruſe.

[8] *Her huſband the relater ſhe prefer'd*
Before the angel; and of him to aſk
Choſe rather: He, ſhe knew, would intermix
Grateful digreſſions, and ſolve high diſpute
With conjugal careſſes.

When he gave theſe ſuitable manners to Eve, he
ad in his mind Plato's great art, ſo much com-
mended by [9] Cicero, in making old Cephalus with-
draw in the firſt book of his republic on the pretence
of a ſacrifice.

Shakeſpeare ſeems to me not to have known ſuch
character as a fine lady; nor does he ever recog-
nize their dignity. What tramontanes in love are
is Hamlets, the young Percy, and K. Henry V.?
nſtead of the lady Bettys, and lady Fannys, who
hine ſo much in modern comedies, he brings you
n the ſtage plain Mrs. Ford and Mrs. Page, two
oneſt good-humoured wives of two plain country
gentlemen. His tragic ladies are rather ſeen, than
eard; ſuch as Miranda, Deſdemona, Ophelia, and

8. Par. loſt. VIII, 40.

9. Cic. ad Att. l. IV. ep. 16. *Quod in iis libris, quos laudas, perſonam deſideras ſcaevolae, non eam temere dimovi: ſed feci idem, quod in πολιτείᾳ, deus ille noſter, Plato: cum in Piraeeum Socrates veniſſet ad Cephalum, locupletem et feſtivum ſenem; quoad primus ille ſermo haberetur, adeſt in diſputando ſenex: deinde cum ipſe quoque commodiſſime locutus eſſet, ad rem divinam dicit ſe velle diſcedere; neque poſtea revertitur. Credo Platonem vix putaſſe conſonum fore, ſi hominem id aetatis in tam longo ſermone diutius retinuiſſet.*

Portia. So Lavinia is juſt ſhewn in Virgil, innocen
and quiet. But Juno is a Fury; Dido and her ſiſt
Anna plot together to debauch the pious prince
the Trojans. On this ſide they ſet the fleet on fir
on that, they blow the trumpet to ſedition. A
even a heroine cannot forget the inconſtancy
the ſex, as [10] Boſſu ingeniouſly obſerves; her ey
a

10. See Boſſu of the epic poem. IV, 11. Camill
character, the heroine, Virgil has *artfully* daſhed wi
this tincture of vanity, and love of finery; he kn
their natural inclination from ſtories of his own cou
try. The mother of Coriolanus, with other Rom
women, had preſerved their country from fire a
ſword, and the reſentment of that proud patricia
How could the ſenate reward them proportionably
their deſert? Why, as Valerius Maximus tells us, l.
c. 2. *Sanxit uti faeminis ſemitâ viri cederent — permi
quoque his purpurea veſte et aureis uti ſegmentis.* Whi
we may tranſlate, *The ſenate ordered that the men ſho
give the women the upper-hand, and allowed them
wear fine cloaths, and ornaments of gold.* Howev
old Cato ſome time after, aſſiſted by the tribunes, w
reſolved to repeal this order, but the clamors, and u
roars of the ladies were ſo great, that he was forc
to deſiſt. Livy's account [L. 34.] of this female co
motion is admirable. If we look into Milton, we ſh
there find this vanity in Eve, when in her innoce
ſtate; that Narciſſus-like admiration of herſelf, whi
the poet paints, B. IV. ℣. 449, &c. far exceeds a
thing in Ovid: and the glozing tempter at leng
catches her with flattery. B. IX, ℣. 532. &c. Wh
ſhall we think after this of ſuch unpoetical character
as Marcia and Lucia in Addiſon's Cato? But the l
that women appear on the ſtage, generally the better
the ſtory: and unmarried women are left entirely o
in Shakeſpeare's beſt plays, as in Macbeth, Othel
Julius Cæſar; in Hamlet, Ophelia is neceſſary to car
on the plot of the pretended madneſs. After the R
ſtoratio

are caught with the gawdy dreſs of a Trojan; ſhe eagerly purſues the glittering ſpoils, and loſes her life in the attempt.

How conformable to their characters are the ambitious Macbeth, and the jealous Othello? Tho' Falſtaff is a fardle of low vices, a lyar, a coward, a thief; yet his good-humour makes him a pleaſant companion. If you laugh at the oddneſs of Fluellin, yet his bravery and honeſty claim a laugh of love, rather than of contempt. Theſe manners, and moſt others which the poet has painted, are agreeable to the character, and ſuitable to his deſign.

III. The poet ſhould give his manners that reſemblance which hiſtory, or common report has publiſhed of them. This is to be underſtood of known [11] characters. Shakeſpeare very ſtrictly obſerves this rule, and if ever he varies from it, 'tis with great art; as in the character of Banquo, mention'd above. Of thoſe characters, which he has taken from the Engliſh chronicles, as king John, Henry VIII, cardinal Wolſey, &c. the manners and qualities are like to what hiſtory reports of them. [12] Breval, in his account of Verona, introducing the ſtory of Romeo and Juliet, has the following remark, "Shakeſpeare, as I have found upon a ſtrict "ſearch into the hiſtories of Verona, has varied "very little either in his names, characters, or

oration women were ſuffered to act on the ſtage, and ories were formed for them, wherein they acted the rincipal parts. Hence the ſtage began to be corupted; and at the ſame time ſprung up, love, honor, allantry, and ſuch like Gothic ornamental parts of oetry; and Shakeſpeare, and Johnſon in proportion ere deſpiſed.

11. Ariſtot. κεφ. ιε. τρίτον δὲ, τὸ ὅμοιον. i. e. this keneſs muſt be drawn from hiſtory, or common reort. *Aut famam ſequere.* Horat. art. poet. 119.

12. Breval's travels, p. 104.

" other circumſtances from truth, and matter o
" fact. He obſerved this rule indeed in moſt of hi
" tragedies, which are ſo much the more moving
" as they are not only grounded upon nature, an
" hiſtory, but likewiſe as he keeps cloſer to both
" than any dramatic writer we ever had beſide
" himſelf."

To conſider in this view ſome of the character in Julius Caeſar. M. Junius Brutus was a Stoic philoſopher; the Stoics were of all ſects the moſt humane and mild, and all profeſſedly common-wealthſmen. They made every thing ſubmit to honeſty, but *that* they ſubmitted to nothing. 'Twas therefore the tyrant Caeſar, the ſubverter of his country and the conſtitution, that Brutus killed, not the friendly Caeſar.

Can we ſtand by, and ſee
Our mother robb'd and bound and raviſh'd be,
Yet not to her aſſiſtance ſtir,
Pleas'd with the ſtrength and beauty of the raviſher?
Or ſhall we fear to kill him, if before
The cancell'd name of friend he bore?
Ingrateful Brutus do they call?
Ingrateful Caeſar, who could Rome enthral!

C. Caſſius was more of an Epicurean by name than principle. He was of an impetuous temper could not brook the thoughts of a maſter, and was beſide of a ſevere life, and manners. Seneca ſays of him, Ep. 547. *Caſſius totâ vitâ aquam bibit.*

Cicero was by nature timorous, and vain-glorious An improper perſon to be truſted with ſo great an enterprize. He had beſide been a flatterer of Caeſar.

T

The characters of the [13] conſpirators were in after ages all abuſed, when hiſtorians and poets turn'd court-flatterers. And even the proſcriptions of thoſe three ſucceſsful villains, the falſe and cruel Octavius, the wild and profligate Antony, the ſtupid Lepidus, were either palliated or excuſed. The cruelty of Octavius is particularly mention'd by Suetonius, *Reſtitit aliquandiu collegis, ne qua fieret proſcriptio, ſed inceptam* utroque acerbius *exercuit*. But with theſe and other vices he ſtill preſerved great dignity, and, what we moderns call, good-breeding; a ſort of mock-virtues of a very low claſs. And this character of Octavius Shakeſpeare has very juſtly preſerved in his play.

IV. The manners ought to be [14] uniform and conſiſtent: and, whenever a change of manners is made, care ſhould be taken that there appear proper motives for ſuch a change; and the audience are to be prepared before-hand. There is a very fine inſtance of this conſiſtent change in Terence. Demea begins to find that all his peeviſh ſeverity

13. Even Brutus they belied at his death; for he never was ſo little of a philoſopher as to call virtue an empty name, and no ſolid good, becauſe he miſſed his aim to reſtore the Roman liberty.

Nunquam ſucceſſu creſcit honeſtum.

14. Τέταρτον δὲ τὸ ὁμαλόν· καὶ γὰρ ἀνώμαλός τις ἦ ὁ τὴν μίμησιν παρέχων, καὶ τοιοῦτον ἦθος ὑποτιθεὶς, ὅμως ὁμαλῶς ἀνώμαλον δεῖ εἶναι. *The fourth is that the manners be equal: and ſhould the perſon, who is the ſubject of imitation, be unequal in his manners, yet we ought to make them equally unequal.* Ὁμαλῶς ἀνώμαλον as the manners of Tigellius in Horace, *conſtans in levitate.*

Servetur ad imum
Qualis ab incepto proceſſerit, et ſibi conſtet.
Hor. art. poet. 126.

avail'd nothing; no reformation was made by it, every one hated and avoided him as much as they loved his brother, whoſe manners were diametrically oppoſite. The old man reſolves to try a contrary behaviour, and takes himſelf roundly to taſk,

Ego ille agreſtis, ſaevus, triſtis, parcus, truculentus, tenax.

But how great is the poet's art? Having thus prepared the ſpectators for a change of manners, you plainly perceive how aukwardly this new aſſumed character ſits upon the old man; his civility is all forced. 'Tis as when ſinners turn ſaints, all is over-acted.

Who does not all along ſee, that when prince Henry comes to be king, he will aſſume a character ſuitable to his dignity? And this change the audience expect.

P. Henry. *I know you all, and will a while uphold*
The unyok'd humour of your idleneſs:
Yet herein will I imitate the ſun,
Who doth permit the baſe contagious clouds
To ſmother up his beauty from the world;
That when he pleaſe again to be HIMSELF,
Being wanted, he may be more wondred at,
By breaking through the foul and ugly miſts
Of vapours, that did ſeem to ſtrangle him.

The uxorious and jealous Othello is eaſily wrought to act deeds of violence and murder. You know the haughty Coriolanus will perſevere in his obſtinacy and proud contempt of the commons: as well as that the reſentful [15] Achilles will never be prevailed on, by any offers from Agamemnon, to

15. Hom. Il. IX.

return

eturn to the field. Angelo so severe against the ommon frailty of human nature, never turns his ye on his own character. What morose bigot, or emure hypocrite ever did? From Hamlet's filial ffection, you expect what his future behaviour will e, when the ghost bids him *revenge* his murder. The philosophical character of Brutus bids you expect consistency and steadiness from his behaviour: e thought the killing of Antony, when Caesar's assassination was resolved on, would appear too bloody nd unjust:

Let us be SACRIFICERS, *but not butchers:*
Let's carve him as a dish FIT FOR THE GODS.

The hero, therefore, full of this idea of sacrificing Caesar to his injured country, after stabbing him in he senate, tells the Romans to stoop, and besmear heir hands and their swords in the blood of the sarifice. This was agreeable to an ancient and religious custom. So in [16] Aescylus we read, that the even captains, who came against Thebes, sacrificed bull, and dipped their hands in the gore, invoking, t the same time, the gods of war, and binding hemselves with an oath to revenge the cause of Eteocles. And [17] Xenophon tells us, that when he barbarians ratified their treaty with the Greeks, hey made a sacrifice, and dipped their spears and words in the blood of the victim. By this solemn ction Brutus gives the assassination of Caesar a religious air and turn; and history too informs us, that e marched out of the senate house, with his bloody hands, proclaiming liberty.

As there is nothing pleases the human mind so much as order, and consistency; so when the poet

16. Επτ. ἐπὶ Θηβ ψ. 42. &c.
17. Xen. Αναβ. β'.

has art to paint this uniformity in manners, he not only hinders confuſion, but brings the audience acquainted, as it were, with the perſon repreſented; you ſee into his character, know how he will behave, and what part he will take on any emergency. And Shakeſpeare's characters are all thus ſtrongly marked and manner'd.

SECT. XI.

A Queſtion here ariſes, which I ſhall leave to the reader's conſideration. It being proved that manners are eſſential to poetry, muſt not the poet not only know what morals and manners are, but be himſelf likewiſe a moral and honeſt man? Or can there be knowledge without practice? 'Tis certain no one can expreſs and paint manners, without knowing what manners are, how they become deformed and monſtrous, how natural and beautiful. Nor can he know others without knowing himſelf what he is, what conſtitutes his good, and what his ill. But whether ſuch an enquiry will be attended with anſwerable practice, will depend on the fairneſs and ſincerity of the enquirer. For there is not that man living, who does not act the hypocrite more with reſpect to himſelf, than to the reſt of the world.—But this is a myſterious ſubject, too long for this place: and it may be ſufficient therefore at preſent, if we have the authorities of a poet or two without being at the trouble of going to the more abſtruſe philoſophers. Let us hear Horace:

Qui didicit patriae quid debeat, et quid amicis;
Quo ſit amore parens, quo frater amandus et hoſpes;
Quod ſit conſcripti, quod judicis officium, quae
Partes in bellum miſſi ducis; ILLE PROFECTO
REDDERE PERSONAE SCIT CONVENIENTIA CUIQUE.

And

nd Johnſon, in his dedication of his Volpone to he two univerſities: "It is certaine, nor can it " with any fore-head be oppoſed, that the too " much licenſe of *poetaſters*, in this time, hath " much deformed their miſtriſs; that, every day, " their manifold and manifeſt ignorance, doth ſtick " unnatural reproaches upon her: but for their pe- " tulancy, it were an act of the greateſt injuſtice, " either to let the learned ſuffer; or ſo divine a ſkill " (which ſhould not indeed be attempted with un- " cleane hands) to fall under the leaſt contempt. " For, if men will impartially, and not a-ſquint " looke toward the offices, and ſanction of a poet, " they will eaſily conclude to themſelves, the im- " poſſibility of any one man's being the *good poet*, " without firſt being a *good man*." Our learned omedian being a great reader of Greek authors, as literally tranſlated [1] Strabo's words. Ἡ δὲ ποιητῆ συνέζευχλαι τῇ τῦ ἀνθρώπυ· κ) ἐχ οἷόν τε ΑΓΑΘΟΝ γενίσθαι ΠΟΙΗΤΗΝ, μὴ πρότερον γενηθέντα ΑΝΔΡΑ ΑΓΑΘΟΝ. As to our poet, he is an undoubted ex- mple for that ſide of the queſtion, which one would wiſh to hold true in general. All his contempo- aries anſwer for his honeſty.

Look how the father's face
Lives in his iſſue, even ſo the race
Of Shakeſpeare's mind and manners brightly ſhines
In his [2] *well-torned and tru-filed lines.*

And in his Diſcoveries. "I remember the players " have often mention'd it as an honour to " Shakeſpeare, that in his writing, (whatſoever he " penn'd) he never blotted out a line. My an- " ſwer hath been, Would he had blotted a thou-

1. Strabo, l. 1. p. 33.
2. Johnſon had the expreſſion of the ancients in view, *bene tornatos, et limatos verſus.*

" ſand. Which they thought a malevolent ſpeech
" I had not told poſterity this, but for their igno
" rance, who choſe that circumſtance to commend
" their friend by, wherein he moſt faulted. And
" to juſtifie mine own candor, *(for I loved the*
" *Man, and do honour his memory, on this ſide id*
" *latry, as much as any.)* HE WAS INDEED
" HONEST AND OF AN OPEN AND FREE
" NATURE: had an excellent phantſie, brave no
" tions, and gentle expreſſions: wherein he flowed
" with that facility, that ſometime it was neceſſary
" he ſhould be ſtop'd: *ſufflaminandus erat*; as
" 3 Auguſtus ſaid of Haterius. His wit was in his
" own power; would the rule of it had been ſo
" too. Many times he fell into thoſe things, that
" could not eſcape laughter: As when he ſaid in
" the perſon of Caeſar, one ſpeaking to him,
" 4 *Caeſar, thou doſt me wrong.* He reply'd:
" *Caeſar did never wrong but with juſt cauſe:* and
" ſuch like; which were ridiculous. But he re-
" deemed his vices with his virtues. There was
" ever more in him to be praiſed than to be par-
" doned."

If Shakeſpeare was this honeſt man, he muſt have felt what the charms of honeſty were, and thus have expreſs'd it, as they ſay, *to the life.* And I cannot help obſerving that the greateſt beauty in poetry

3. Sereca 4. declam.

4. He cites by memory, which is often treacherous. In Julius Caeſar, Act III. the paſſage is thus,

Caeſar. *Know, Caeſar doth not wrong, nor without*
Will he be ſatisfied. [*cauſe*

The ſame kind of treacherous memory made Longinus cenſure Xenophon, for what Xenophon never wrote. See his treatiſe περὶ ὑψ. κεφ. δ'.

mor

moral painting; every thing elſe almoſt may be reduced to mechanical rules. Our poets therefore are to endeavour to get a view of virtue in her own ſhape, and admire her lovely form; and from this knowledge they ſhould animate every image and deſcription. As far forth as affections, cauſes, events, objects, &c. &c. participate of this primary and original ſource of perfection, they are lovely and beautiful; when loſt to this, they become horrid and deformed. Some writers there are, who ſeek for beauty from other ſources; Hobbs fairly gives us his opinion in his [5] Leviathan. "In a good poem both "judgment and fancy are required: but the fancy "muſt be more eminent; becauſe they pleaſe for "the *extravagancy*; but ought not to diſpleaſe by "indiſcretion." Hobbs had a ſtrange way of expreſſing himſelf; if *extravagancy* bears ſuch a ſway in poetry, then is Taſſo a better poet than Virgil, and Arioſto than either of them. But 'tis truth, or it's reſemblance, that gives the pleaſure: and hence ariſes the chief beauty of that figure called by the rhetoricians, ΠΡΟΣΩΠΟΠΟΙΙΑ. Inſtances of this Shakeſpeare abounds with: ſuch are, the duke's reflection on LIFE, in Meaſure for Meaſure: the queen, in K. Richard II. calling HOPE *a cozening flatterer, a paraſite*, &c. Wolſey, in K. Henry VIII, reflecting on the ſtate of man:

Vain POMP *and* GLORY *of this world, I hate ye.*

Othello conſcious of his miſery exclaims,

Farewell CONTENT!
And O you MORTAL ENGINES, *whoſe rude throats*
Th' immortal Jove's dread clamors counterfeit
Farewell! Othello's occupation's gone.

5. Part I. ch. viii.

Thus

Thus every thing in poetry ſhould have manners and paſſions: and the moral ſhould ſhine perſpicuous in whatever aims at the ſublime. And thus he enriches with morals all his ſublime paſſages; as in Proſpero's reflections on the tranſitory ſtate of human grandeur. Iſabella's moralizing on men in power abuſing their authority. Lear's reflection, when it thunders, on the ingratitude of his daughter. With many more of the like nature. Deſcriptions without moral or manners, however deſigned by the poet to raiſe the paſſion of wonder and aſtoniſhment, are not inſtances of the *true* ſublime. The vaſt jumps that Juno's ſteeds take in [6] Homer, is an example of that pompous and aſtoniſhing kind of the ſublime, which is calculated to raiſe admiration in [7] vulgar minds; for in poetry the vulgar are to be ſometimes conſidered, as well as philoſophers. How careful then ſhould the poet be, to check all childiſh admiration in himſelf; tho' he may be allowed, with ſome reſerve, to raiſe it in his readers?

[8] *Conſider firſt, that great*
Or bright infers not excellence.

And ſurely that cannot be great, which 'tis great for a man to deſpiſe. Hence the eye is to be turned from the diſtinctions of cuſtom and faſhion, to thoſe of nature and truth. The dignity of Socrates and Brutus is to be recognized, before that of Caeſar. With what contempt then ſhould that diſtinction of *high* and *low* life, introduced by our modern comic poets, be treated? For in what other ſenſe can this fantaſtical diſtinction be allowed, than as

6. Il. ε. ψ. 770. See Longinus, ſect. IX.

7. Τὸ δὲ ἧττον καταγελάσιαι ὁ δῆμος· δεῖται γὰρ τερπνότητος. Syneſius.

8. Milton, VIII, 90.

he monkey, that climbs to the top of the tree, is higher creature, than the generous horſe that ſtands graſing below? So that after all were I to ſhew the reader inſtances of the *true* ſublime, I ſhould make choice of ſuch as theſe:

Aude hoſpes contemnere opes, et te quoque dignum
Finge deo. Virg. Aen. VIII, 369.

And in Milton. V, 350.

" Mean while our primitive great ſire, to meet
" His godlike gueſt, walks forth: without more
" train
" Accompanied than with his own compleat
" Perfections; in himſelf was all his ſtate;
" More ſolemn than the tedious pomp that waits
" On princes, when their rich retinue long
" Of horſes led, and grooms beſmear'd with gold
" Dazzles the crowd, and ſets them all [9] agape.

9. Κεχηνότες. Virg. Aen. VII, 813.

Turbaque miratur matrum, et proſpectat euntem,
Attonitis INHIANS *animis.*

Servius, INHIANS, *ſtupore quodam in ore patefacto.*

SECT. XII.

BUT to return. What manners are to the fable, ſuch are ſentiments to manners; and [1] ſentiments properly expreſs the manners. In the ſentiments,

1. The perſons muſt not only have manners, but ſentiments conformable to thoſe manners. *Now ſentiments,* διάνοια, *are the diſcourſes by which men make known ſomething, or diſcover their opinions:* διάνοιαν δὲ,

ἐν

ments, truth, nature, probability, and likelihood are entirely to be regarded.

[2] *Reſpicere exemplar vitae morumque jubebo*
Doctum imitatorem, et veras hinc ducere voces.

Poetic truth, and likelihood, Horace means; ſuch ſentiments, as exhibit the truth of characters, the nature and diſpoſitions of mankind. In this light Shakeſpeare is moſt admirable. Can the ambitious and jealous man have ſentiments more expreſſive of their manners, than what the poet gives to Macbeth and Othello? Mark Antony, as Plutarch informs us, affected the Aſiatic manner of ſpeaking which much reſembled his own temper, being ambitious, unequal, and very rodomontade. And [3] Cicero in his Brutus, mentioning the Aſiatic manner, gives it the following character: *Aliud autem genus eſt non tam ſententiis frequentatum, quàm verbis volucre, at*

ἐν ὅσοις λέξουλες ἀποδεικνύωσί τι, ἢ κὴ ἀποφαίνουλαι γνώμην Ariſtot. περὶ ποιητ. κεφ. ς. And preſently after, Διάνοια δὲ, ἐν οἷς ἀποδεικνύωσί τι ὡς ἐςὶν, ἢ ὡς ὐκ ἐςὶν, ἢ καθόλε τι ἀποφαίνουλαι. Again, Κεφ. ιθ. Ἔςι δὲ καὶ τὴν διάνοιαν ταῦτα, [lege τοιαῦτα,] ὅσα ὑπὸ τῦ λόγυ δεῖ παρασκευασθῆναι· μέρη δὲ τύτων, τό, τε ἀποδεικνῦναι, κὴ τὸ λύειν κὴ τὸ πάθη παρασκευάζειν· οἷον, ἔλεον, ἢ φόβον, ἢ ὀργὴν κὴ ὅσα τοιαῦτα, κὴ ἔτι μέγεθος κὴ σμικρότηλα. *Now all ſuch things belong to ſentiments, which are the proper apparatus of poetic diſcourſe: their parts are to demonſtrate, to ſolve, and to raiſe the paſſions, as pity, fear, anger, and the like; and to encreaſe and diminiſh.*

2. Hor. art. poet. 317. Dr. Bentley, not reflecting how to ſeparate hiſtorical from poetical truth, has altered this paſſage in his edition; he reads,

Et vivas *hinc ducere voces.*

3. Cic. in Brut. ſive de claris orator. ſ. 95. & ſ. 13. *Hinc Aſiatici oratores non contemnendi quidem nec celeritate, nec copiâ, ſed parum preſſi, et nimis redundantes.*

qui

*ue incitatum; qualis nunc eſt Aſia tota; nec flu-
mine ſolùm orationis, ſed etiam exornato, et faceto
genere verborum.* This ſtyle our poet has very art-
fully, and learnedly interſperſed in Antony's ſpeech-
es. He thus addreſſes Cleopatra,

[4] *Let Rome in Tyber melt, and the wide arch*
Of the rais'd empire fall, here is my ſpace,
Kingdoms are clay, &c.

And again,

[5] *The ſhirt of Neſſus is upon me; teach me*
Alcides, thou mine anceſtor, thy rage.
Let me lodge Lichas on the horns o' th' moon;
And with thoſe hands, that graſpt the heavieſt club,
Subdue my worthieſt ſelf.

Nor with leſs art has Shakeſpeare expreſſed the co-
quetry of the wanton Cleopatra. When he de-
ſcribes nature diſtorted and depraved, as in the cha-
racters of the Clown, the Courtier, the Fool, or
Madman; how juſtly conformable are the ſenti-
ments to the ſeveral characters? One would think
it impoſſible that Falſtaff ſhould talk otherwiſe, than
Shakeſpeare has made him talk: and what not a
little ſhews the genius of our poet, he has kept up
the ſpirit of his humour through three plays, one
of which he wrote at the requeſt of Queen Eli-
zabeth. For which reaſon, if 'tis true what [6]
Dryden tells us, ſpeaking of Mercutio's charac-
ter in Romeo and Juliet, that Shakeſpeare ſaid
himſelf, he was forced to kill him in the third act,
to prevent being killed by him: it muſt be his dif-

4. Antony and Cleop. Act I.

5. Ant. and Cleop. Act IV. alluding to the ſtory in Ovid. Met. IX, 217. Sophocles in Trachin. ℣. 790, &c.

6 Dryden's defence of the epilogue: or an eſſay on the dramatic poetry of the laſt age.

fidence

fidence and modeſty that made him ſay this; for it never could be thro' barrenneſs of invention, that Mercutio's ſprightly wit was ended in the third act; but becauſe there was no need of him, or his wit any longer. The variety of humour, exhibited in the ſeveral characters, deſerves no leſs our admiration: and whenever he forms a different perſon, he forms a different kind of man. But when he exerciſes his creative art, and makes a [7] new creature, *a hag-born whelp, not honoured with a human ſhape*; he gives him manners, as *diſproportion'd, as his ſhape*, and ſentiments proper for ſuch manners. If on the contrary nature is to be pictured in more beautiful colours; if the hero, the friend, the patriot, or prince appears, the thoughts and ſentiments alone give an air of majeſty to the poetry, without conſidering even the lofty expreſſions and ſublimity of the diction. What can be more affecting and paſſionate than king Lear? How does the ghoſt in Hamlet raiſe and terrify the imagination of the audience? In a word, the ſentiments are ſo agreeable to the characters, ſo juſt and natural, yet ſo animated and tranſported, that one would think no other could be poſſibly uſed more proper to the ends he propoſes, whether it be to approve or diſapprove, to magnify or diminiſh, to ſtir or to calm the paſſions.

Ut ſibi quivis
Speret idem; ſudet multum, fruſtraque laboret
Auſus idem.

THE laſt and loweſt is the *diction* or *expreſſion*, which ſhould indeed be ſuitable to the ſubject and character; and every affection of the human mind ought to ſpeak in its proper tone and language.

7. Caliban, in the Tempeſt.

Shakeſpeare.

hakeſpeare's expreſſion is ſo various, ſo flowing d metaphorical, and has ſo many peculiarities in that a more minute examination muſt be reſerv- for another place. Mean while it may be ſuf- cient to obſerve, that for a [8] poet to labour in theſe eer ornamental parts of poetry; to make his dic- on ſwelling and ſplendid, ſo as to overlook his lan, and obſcure his manners and ſentiments; is ſt as abſurd, as if a painter ſhould attend to his olouring and drapery, and never regard *the human ace divine*. [9] Painting and poetry are two ſiſter rts; each of them has it's ſhades and lights, and ach requires it's proper points of view: each has 's *deſign*, as well as *colouring*; if the former is efective, the latter is ridiculous. An ugly woman, icked out in a tawdry dreſs, renders herſelf more otoriouſly contemptible by her uſeleſs ornaments.

Interdum ſpecioſa locis, morataque recte
Fabula, nullius veneris, ſine pondere et arte,
Valdius oblectat populum meliuſque moratur,
Quàm verſus inopes rerum nugaeque canorae.

8. Τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσι, καὶ μήτε ἠθικοῖς μήτε διανοητικοῖς. Ἀποκρύπτει γὰρ πάλιν ἡ λίαν λαμπρὰ λέξις τὰ ἤθη καὶ τὰς διανοίας. *The poet ſhould labour in his diction in thoſe places where there is no action; not where there are manners and ſentiments; for both theſe are obſcured where the diction is ſplendid and flowing.* Ariſtot. περὶ ποιητ. κεφ. κδ.

9. *Ut pictura poeſis erit*, &c. Hor. art. poet. 361.

SECT. XIII.

IF we will conſider Shakeſpeare's tragedies, as dramatic heroic poems, ſome ending with a happy, others with an unhappy cataſtrophe; why then, if Homer introduces a buffoon character, both

both among his [1] gods and [2] heroes in his Iliad, and a ridiculous monſter [3] Polypheme in his Odyſſey, might not Shakeſpeare in his heroic drama exhibit a Falſtaff, a Caliban, or clown? Here is no mixture of various fables: tho' the incidents are many, the ſtory

1. A limping Vulcan takes upon him the office of Ganymede. Il. *ά*. He adviſes the gods not to trouble their heads about wretched mortals. I wonder ſome of the commentators, who are fond of fetching every thing from Homer, never thought of making Epicurus ſteal his philoſophy from Vulcan.

2. Therſites. Il. *β*. Where Euſtathius has this remark, "The tragic poets aim at what is grave and "ſerious, and treat ſublimely the events of things. "The comedians on the contrary treat things ludicrouſly, and leſſen them. *In Homer theſe tragic "and comic characters are found mixed*; for he plainly acts the comedian when he leſſens and brings "down from its heroic ſtation, the character of Therſites."

3. The character of Polyphemus appear'd to Euripides ſo proper for farce; that from hence he form'd his ſatyric play, The Cyclops. Ulyſſes told the monſter his name was ΟΥΤΙΣ, or Noman. Polyphemus' eye being put out, he calls to his friends,

Ω φίλοι ΟΥΤΙΣ με κτείνει δόλῳ, οὐδὲ βίῃφι.
Οι δ' ἀπαμειβόμενοι Ἔπεα πτερόεντ' ἀγόρευον·
Εἰ μὲν δὴ μήτις σε βιάζεται οἷον ἐόντα
Νῆσόν γ' ὅπως ἐστὶ Διὸς μεγάλῳ Γαλέασθαι.

In Euripides the ſcene is as follows,

ΚΥΚ. ΟΥΤΙΣ μ' ἀπώλεσιν.
ΧΟ. Οὐκ ἆρ' οὐδεὶς ἠδίκει.
ΚΥΚ. ΟΥΤΙΣ με τυφλοῖ βλέφαρον.
ΧΟ. Οὐκ ἆρ' εἶ τυφλός.
ΚΥΚ. Ὡς δὴ σύ.

ΧΟ.

ory is one. 'Tis true, there is a mixture of characters, not all proper to excite thoſe tragic paſſions, ty and terror; the ſerious and comic being ſo ended, as to form in ſome meaſure what Plautus lls [4] tragi-comedy; where, not two different ories, the one tragic, the other comic, are preoſterouſly jumbled together, as in the Spaniſh Fry-, and Oroonoko: but the unity of the fable beg preſerved, ſeveral ludicrous characters are inerſperſed, as in a heroic poem. Nor does the ind from hence ſuffer any violence, being only ccidentally called off from the ſerious ſtory, to hich it ſoon returns again, and perhaps better preared by this little refreſhment. The [5] tragic epiſode f Dido is followed by the ſports in honor of old

ΧΟ. Καὶ πῶς σ' ἔτις ἂν θείη τυφλόν;
ΚΥΚ. Σκώπτεις, ὁδ' ΟΥΤΙΣ πῶ 'στιν;
ΧΟ. Οὐδαμῶ, Κύκλωψ.

Cyc. *Noman hath killed me.*
Cho. *Then no one hath hurt thee.*
Cyc. *Noman puts out my eye.*
Cho. *Then thou'rt not blind.*
Cyc. *Would thou waſt ſo.*
Cho. *Can no man make thee blind?*
Cyc. *You mock me; where is Noman?*
Cho. *No where, Cyclops.*

4. In his prologue to Amphitryo.

Faciam ut commiſſa ſit tragicomoedia:
Nam me perpetuò facere ut ſit comoedia,
Reges quo veniant et Dii, non par arbitror.
Quid igitur? quoniam hic ſervus partes quoque habet,
Faciam proinde, ut dixi, tragicomoediam.

5. Virg. Aen. IV. and V.

Anchiſes.

Anchises. Immediately after the [6] quarrel amon
the heroes, and the wrathful debates arising in he
ven, the deformed Vulcan assumes the office
cup-bearer, and raises a laugh among the heaven
synod. Milton has introduced a piece of mirth i
his battle of the gods; where the evil spirits, el
vated with a little success, [7] *stand scoffing* and pun
ning *in pleasant vein*. But these are masterly stroke
and touches of great artists, not to be imitated b
poets who creep on the ground, but by those onl
who soar with the eagle wings of Homer, Milto
or Shakespeare.

But so far at least must be acknowledged true
our dramatic poet, that he is always a strict obser
er of *decorum*; and constantly a friend to the cau
of virtue: hence he shews, in it's proper light, i
to what miseries mankind are led by indulging wron
opinions. No philosopher seems ever to have mor
minutely examined into the different manners, pa
sions, and inclinations of mankind; nor is ther
knowna character, perhaps that of Socrates only ex
cepted, where refined ridicule, raillery, wit, an
humour, were so mixed and united with what
most grave and serious in morals and philosophy. Th
is the magic with which he works such wonders.

Pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet,
Ut magus; et modo me Thebis, modo ponit Athen

IT seems to me, that this philosophical mixtu
of character is scarce at all attended to by the mo
derns. Our grave writers are dully grave; and ou

6. Hom. Il. *α*.

7. The speeches which Satan and Belial make
derision, are after the cast of Homer. Il. *υ*. 374. an
Il. *π*. 745.

me

en of wit are loſt to all ſenſe of gravity. 'Tis all rmality, or all buffoonery. However this mixture viſible in the writings of Shakeſpeare; he knew e pleaſing force of humour, and the dignity of ravity. And he is the beſt inſtance, that can be ted, to countenance that famous paſſage in [8] Pla-'s banquet, where the philoſopher makes a tra-ic and a comic poet both allow, againſt their in-linations, that he who according to the beſt rules f art was a writer of tragedy, muſt be likewiſe a ood writer of comedy.

8. The Banquet was held in Agatho's houſe, a tra-ic poet. The perſon, who relates, concludes with ying, that having drunken a little too much, and llen faſt aſleep, he waked juſt about break of day, hen he found Agatho the tragedian, and Ariſtopha-es the comedian diſputing with Socrates. Socrates ad brought both theſe poets to confeſs what is men-ion'd above. And yet it is obſervable that, among he ancient dramatic writers, the ſock and buſkin per-aps never interfered: Sophocles and Euripides never rote comedies: Ariſtophanes and Menander never at-empted tragedies.

SECT. XIV.

IT is ſurpriſing how, in ſo ſhort a time, Shakeſ-peare and Johnſon could bring the ſtage to ſuch perfection, that after them it received no [1] farther improvement.

1. This is Ariſtotle's obſervation on the Grecian ſtage, ſpeaking of the perfection it was brought to by Sophocles, and Euripides. Καὶ πολλὰς μεταβολὰς μετα-βαλοῦσα ἡ τραγῳδία ἐπαύσατο ἐπεὶ ἔσχε τὴν ἑαυτῆς φύσιν. cap. δ'. *It ſtopt after it received* τὴν ἑαυτῆς φύσιν, *what was agreeable to it's nature.* He does not ſay it arrived to it's fulleſt perfection; that is a queſtion he artfully

improvement. But what cannot men of genius e
fect, when, in an age of liberty, they have pow
to exert their faculties? [2] Popiſh *myſteries*, a
moralit

artfully waves. Τὸ μὲν ἓν ἐπισκοπεῖν, εἰ ἄρα ἔχει ἤδη τραγῳδία τοῖς εἴδσιν ἱκανῶς, ἢ ἔ, αὐτό τε καθ' αὐτὸ κρινόμενον καὶ πρὸς τὰ θέατρα, ἄλλος λόγος. *The examinatio whether tragedy has received every form ſufficiently, o not; conſidered either in reſpect to itſelf or the theatr is another conſideration.* 'Tis the nature of all ar and ſciences, that after once arriving at their ſeemin perfection, they decline: one reaſon may be want o emulation. To be firſt in the race is the great ſpu and incitement.

2. Ludovicus Vives, in his notes on Auguſtin d Civit. Dei. l. 8. c. 27. mentions theſe. "*Ibi rid*
"*tur Judas, quàm poteſt ineptiſſima jactans dum Chri*
"*tum prodit. Ibi diſcipulum fugiunt militibus perſe*
"*quentibus, nec ſine cachinnis actorum et ſpectatorum*
"*Ibi Petrus auriculam reſcindit Malcho, applaudent*
"*pullata turba, ceu ita vindicetur Chriſti captivita*
"*Et poſt paulum qui tam ſtrenue modo dimicarat, rogati*
"*onibus unius ancillulae territus abnegat magiſtrum, ri*
"*dente multitudine ancillam interrogantem, et exhibi*
"*lante Petrum negantem, &c.*" Polydore Virgil, l 5. c. 2. "*Solemus vel more priſcorum ſpectacula edi*
"*populo, ut ludos, &c. &c. item in templis vitas di*
"*vorum ac martyria repraeſentare, in quibus ut cunct*
"*par ſit voluptas, qui recitant vernaculam linguam*
"*tantum uſurpant.*" See Rabelais, book IV. ch. xiii In the late edition of Stow's ſurvey, &c. Vol. I. p 247. is the following account. "But London for the
"ſhows upon theatres, and comical paſtimes, hath
"holy plays, repreſentations of miracles, which ho
"ly confeſſors have wrought; or repreſentations o
"torments, wherein the conſtancy of martyrs appear
"ed." From Fitzſtephen. And again, "Theſe o
"the like exerciſes, have been continued till our time
"namely in ſtage plays, whereof we may read, in
"anno

oralities were the public entertainments, and encouraged by the Romiſh prieſts, however in themſelves ridiculous or blaſphemous. But no ſooner did the dawn of liberty ariſe, but critics began to exerciſe their art. Sydney and Aſcham drew their obſervations from the beſt models of antiquity. Spencer moralized his ſong; Fairfax tranſlated; and the ſtage had it's Shakeſpeare and Johnſon. When Nature meets no check, ſhe works inſtantaneouſly almoſt, 'till ſhe arrives at perfection.

Thus in the more free ſtates of Greece, it being uſual, at the times of vintage, to ſing [3] extemporal ſongs in praiſe of Bacchus, Theſpis taking the hint made a portable ſtage, and acted a kind of plays, made up entirely of ſinging and dancing, with a chorus of ſatyrs. As this invention of Theſpis preſerved ſtill the original ſuperſtitious inſtitution, what poet would be ſo bold as to vary from ſo ſacred

" anno 1391. a play to be play'd by the pariſh clerks " of London at the Skinners well beſides Smithfield; " which play continued three days together, the king, " queen and nobles of the realm being preſent. And of " another played in the year 1409, which laſted eight " days, and *was of matter from the creation of the* " *World*; whereat was preſent moſt part of the nobi- " lity and gentry of England."

3. ἄσματα ἀδόντες αὐτοσχέδια. Max. Tyr. diſſ. 37. ſ. 4. p. 437, edit. Lond. γενομένης ἐν ἀπ' ἀρχῆς αὐτοσχεδιαστικῆς κ. τ. λ. Ariſt. περὶ ποιητ. κεφ. δ'. Virgil. Georg. II, 380, &c. Tibullus eleg. 1. l. 1.

Agricola adſiduo primum ceſſatus aratro
Cantavit certo ruſtica verba pede.
Et ſatur arenti primum eſt modulatus avenâ
Carmen, ut ornatos duceret ante deos.
Agricola et minio ſuffuſus, Bacche, rubenti,
Primus inexpertâ duxit ab arte choros.

a model?

a model? Yet ſome time after Aeſchylus ventur to bring his [4] heroes, and heroic ſtories on t ſtage, without one word concerning Bacchus his ſatyrs.

This great man is truly called, the [5] father a author of tragedy, notwithſtanding any hints th

4. Εἰς μύθους καὶ πάθη μεταγόντων. Plut. Symp. 1. c. He is ſpeaking of Phrynichus and Aeſchylus. So that b fore theſe the drama was ſatiric. Aeſchylus exhibited h firſt play at olymp. LXX. Theſpis flouriſh'd in t times of Solon. When Phrynichus and Aeſchyl brought their plays on the ſtage, the people aſk "What's all this to Bacchus?" To content the pe ple, they ſuperadded a ſatiric drama, a farce with ſaty formed upon ſome ſtory of Bacchus or Silenus.

Carmine qui tragico vilem certavit ob hircum
Mox etiam agreſtes ſatyros nudavit.

Horat. art. poet. p. 220. The poet ſpends a gr number of verſes about theſe ſatyrs. But the ſubj itſelf is unworthy his pen. He who could not b the elegant mimes of Laberius, [L. 1. ſ. 10. See Macrob. Saturn. l. 2. A. Gell. l. 11. c. 9.] that ſhould think this farcical, and obſcene traſh worth particular notice, is ſomewhat ſtrange. We have one of all the ſatyric plays now remaining, and tha the Cyclops of Euripides: where heroes, and ſatyrs promiſcuouſly introduced juſt as ſerves to carry on thread of the fable. Diomedes, l. 3. p. 488. *Satyrica apud Graecos fabula, in qua item tragici poetae* non ges aut heroas [i. e. *non* modo *r.*] *ſed ſatyros indu runt ludendi cauſâ jocandique, ſimul ut ſpectator i res tragicas ſeriaſque, ſatyrorum quoque jocis et luſ delectaretur.*

5. *Tragoedias* primus *in lucem* Aeſchylus *prot ſublimis et gravis et grandiloquus ſaepe uſque ad um.* Quinct. l. 10. c. 1. Philoſtratus, in the life Apollo

e might take from others. For he firſt formed is ſtory into a regular and tragic fable; and [6] introduced

pollonius, VI, 6. p. 258. ſpeaking of his ſeveral ventions, adds, Ὅθεν Ἀθηναῖοι ΠΑΤΕΡΑ μὲν τῆς τραδίας αὐτὸν ἡγοῦνλο. See Athenaeus, l. 1. p. 121. orace ſpeaking of him ſays, in art. poet. 280.

Et docuit magnumque loqui, nitique cothurno.

nd Ariſtophanes,

Ἀλλ' ὦ ΠΡΩΤΟΣ τῶν Ἑλλήνων συργώσας ἡμαῖα σεμνὰ Καὶ κοσμήσας τραγικὸν λῆρον.

is will explain what Ariſtotle ſays in his poetics, chap. Ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων, καὶ λέξεως γελοίας, διὰ ἐκ σατυρικῆς μεταβαλεῖν, ὀψὲ ἀπεσεμνώθη. *But however was late* [ὀψὲ ſo he calls it, from the times of Theſ- to Aeſchylus, or rather to Sophocles] *e'er it had its per gravity and grandeur, by getting rid of trifling les* [ſtories of Bacchus and Silenus] *and the bur- ue ſtile, which it received from thoſe ſatirical pieces.* Καὶ τό, τε τῶν ὑποκριτῶν πλῆθος ἐξ ἑνὸς εἰς δύο τος Αἰσχύλος ἤγαγε, καὶ τὰ τοῦ χοροῦ ἐλάττωσε, καὶ τὸν ρωταγωνιστὴν παρεσκεύασε· τρεῖς δὲ καὶ σκηνογραφίαν οκλῆς. Ariſt. περὶ ποιητ. κεφ. δ. 'Tis ſaid here Sophocles invented the ſcenes, and decorations he ſtage. But that is not true. Horace's verſes Aeſchylus prove the contrary in his art of poetry, 78, &c. and Athenaeus, l. 1. p. 121. and Philo- us. l. 6. c. 6. And we know from Vitruvius, that tharcus helped Aeſchylus in the contrivance of his es, and other decorati[illegible]. But the blunder is eaſi- emoved by reducing the words to their proper es thus, καὶ τὸν λόγον περ. παρεσκεύασε καὶ σκηνογραφίαν· δὲ Σοφοκλῆς. And this is their meaning, *Aeſchylus increaſed the number of the actors, bringing two on age, inſtead of one; and ſhortened the ſongs of the ; and invented principal parts,* [or *chief charac-*

troduced dialogue between the actors, omitting the tedious narration of ſingle perſons. His actors were dreſſed and decorated proper for their parts; and the ſtage was furniſhed with ſumptuous ſcenes, and machines. The [7] maſk likewiſe, which they ſuit-

ters, as the chief part, is *Hamlet*, *Macbeth*, *Othello*, in the plays called after their names] *and ſcenes with their proper decorations: But Sophocles brought a third actor on the ſtage.*

7. Horace, art. poet. ℣. 278. Platonius, in a frag-ment of his, ſtill preſerved, concerning the three kinds of Greek comedy, tells us, that the maſks in the old comedy were made ſo nearly to reſemble the perſons to be ſatirized, that they were known before the actor ſpoke. But in the new comedy, the maſks were only formed to move laughter. Ὁρῶμεν γὲν τὰς ὀφρῦς ἐν τοῖς προσώποις τῆς Μενάνδρυ κωμῳδίας ὁποίας ἔχει καὶ ὅπως ἐξεστραμμένον τὸ ΣΩΜΑ καὶ ὅλως καὶ ἀνθρώπων φύσιν *We ſee therefore what ſtrange eyebrows there are to the maſks uſed in Menander's comedies; and how the BODY is diſtorted, and unlike any human creature.* Mr. Theobald, in his preface to Shakeſpeare, has cited this paſſage, and thus corrected it, καὶ ὅπως ἐξεστραμμένον τὸ ὄμμα i. e. *and how the eyes were goggled and diſtorted.* But ſurely, inſtead of ΣΩΜΑ, with little or no variation it ſhould be ΣΤΟΜΑ. And this is plain from the repreſentations we have of the comic maſks, which may be ſeen in Madam Dacier's Terence; and are likewiſe in an old MS. Terence in the Bodley library at Oxford, in which maſks the *mouth* is hideouſly, and ridiculouſly diſtorted; and the chief reaſon of the mouth being thus formed was, to help the actor to throw his voice to a greater diſtance. This is plain from A. Gellius, lib. 5. c. 7. *Perſona, a perſonando dicta eſt: nam caput et os cooperimento perſonae tectum undique, unum tantum vocis emittendae via pervium, quod non vaga neque diffuſa eſt, in unum tantummodo exitum collecta coactamque vocem, et magis claros canoroſque ſonitus fa-*

ed to the character to be repreſented, was the invention of Aeſchylus: and doubtleſs much more becoming it was, than thoſe ridiculous countenances, which the actors gave themſelves, by beſmearing their faces with wine-lees: theſe maſks were of ſome uſe to thoſe who were ſpectators at a diſtance, as well in helping to diſtinguiſh the ſeveral characters, as in aſſiſting the voice. But however they muſt hide all the various changes of the countenance, ſo neceſſary in a good actor, and more expreſſive of paſſion than any geſture whatever. Notwithſtanding the improvements made in tragedy by Aeſchylus, yet he lived to ſee himſelf excelled by [8] Sophocles. With what rapidity did the tragic muſe thus advance to perfection?

But what muſt appear moſt ſtrange to us moderns, is the inexhauſtible invention of theſe Attic poets, who could write ſo correct, yet ſo quick and almoſt extemporal. The loweſt account of the plays of Aeſchylus amounts to above ſeventy; Sophocles and Euripides wrote a greater number. The genius of our Shakeſpeare ſeems to equal any of the ancients, and his invention was ſcarce to be exhauſted. Dryden did not come far ſhort, but he wanted ſteady and honeſt principles, and that love for his art, which is always requiſite to make a compleat

8. Sophocles was the firſt that did not act his own plays, having but a weak and unharmonious voice. He added a third actor, which critics imagine ſufficient to be brought together in converſation in one ſcene, for more they ſuppoſe would occaſion embarraſment and confuſion.

Nec quarta loqui perſona laboret.

There is another piece of art of Sophocles' worth notice, and that is, his conſulting the genius and abi-

compleat artiſt. For when the mind is filled with great and noble ideas, 'tis no ſuch difficult matter to give them a tone and utterance. Or as our Platonic [9] Spencer expreſſes it;

The noble heart that harbours virtuous thoughts
And is with child of glorious great intent,
Can never reſt until it forth have brought
Th' eternal brood of glory excellent.

THERE is a paſſage in [10] Plato's Minos, that at firſt ſight contradicts this account of the original of tragedy, which is there ſaid to be of a much ancienter date, than the times of Theſpis. [11] Dr. Bentley, in his very learned diſſertation on the epiſtles of Phalaris, thinks that Plato was miſtaken. But this can hardly be allowed in a piece of hiſtorical learning, relating to his own country; if it be conſidered too, that Plato was a critic, as well as a philoſopher. There are others again who will literally interpret Plato's words, in contradiction to all other authorities. However, if he be here underſtood, as often he ſhould, with ſome latitude, perhaps the whole difficulty will diſappear. Socrates is defending the character of Minos, which had

lities of his chief actors, and fitting the parts to them. See Triclinius, or whoever elſe was the writer of this poet's life. Sophocles undoubtedly wrote better plays than Aeſchylus: but who has excelled Shakeſpeare? 'Tis remarkable, that the Athenians gave leave to the poets to reviſe the plays of their old bard, and then to bring them on the ſtage. So Quinctilian informs us, l. 10. c. 1. We have had ſeveral poets too that have attempted the ſame with Shakeſpeare.

9. In his Fairy Queen, B. 2. c. 12. ſ. 47.

10. Plat. in Min. p. 320, 321, edit. Steph. vol. 2.

11. Bentl. diſſert. &c. p. 235, 278.

been

been abuſed: "How comes it then (ſays ſome one) "that Minos has been ſo aſperſed for a barbarous "and cruel prince? Why, replies Socrates, if you "have any inclination to have a good name, keep "fair with the poets, which was not the caſe of "Minos; for he waged war with this city, which "abounds with arts and ſciences, and with all other "ſorts of poets, as well as tragic writers. For "here tragedy is of ancient date, not, as men think, "beginning from Theſpis or Phrynichus; but if "you'll examine, you'll find it an old invention "of this ſtate. For tragedy is a kind of poetry "moſt proper to pleaſe the people, and to work "upon their affections." Ἡ δὲ τραγῳδία ἔστι παλαιὸν ἐνθάδε, οὐχ ὡς οἴονται ἀπὸ Θέσπιδος ἀρξαμένη, οὐδ' ἀπὸ Φρυνίχου· ἀλλ' εἰ θέλεις ἐννοῆσαι πάνυ παλαιὸν αὐτὸ εὑρήσεις ὂν τῆσδε τῆς πόλεως εὕρημα· ἔστι δὲ τῆς ποιήσεως δημοτερπέστατόν τε καὶ ψυχαγωγικώτατον ἡ τραγῳδία. It ſeems to me very plain, that ΤΡΑΓΩΔΙΑ is here to be taken in it's larger extent and ſignification. Thus if I ſhould ſay the book of Job is a tragedy with a happy cataſtrophe, I ſhould not mean 'twas ever acted on a ſtage. There were no ſtage-plays, 'till the times of Theſpis and Phrynichus, and in this ſenſe no tragedies. But yet there were ſtories, of a dramatic kind, formed into dialogue, and characters drawn, as of Minos, a cruel king: and this manner of writing was of ancient date at Athens, not the invention of Theſpis or Phrynichus, as people generally thought, confounding the ſtage with the characteriſtic and dialogue manner of writing: ſo that the thing itſelf was older than the name.

And this explanation of Plato will lead us to another of Horace.

Ignotum tragicae genus invenisse camaenae
Dicitur, et plaustris vexisse [12] *poemata Thespis*
Quae canerent agerentque peruncti faecibus ora.

Thespis is said to have invented a new kind of tra
poetry, and to have carried his plays with all th
apparatus about in a cart, which were to be a
by strolers, whose faces were daubed with the lee
wine. Horace does not say the tragic muse had
existence, in any shape whatever, before Thesp
but only that he invented *a new kind, unknown*

12. Hor. art. poet. 275. In this passage of Hor
poemata is not strictly *his written plays*; but in a lar
signification *his plays with their whole apparatus:*
Diogenes Laertius in the life of Solon uses τραγῳδ
tragedies with their apparatus, Θέσπιν ἐκώλυσε τραγῳδ
ἄδειν τε, καὶ διδάσκειν. l. 1. s. 59. *Solon forbid Th*
to carry his tragedies about in carts, and to act th
which I mention, because Dr. Bentley will take
word *poemata* in a limited and strict sense, on pur
to make way for his emendation. "*Quale tamen*
"*secro illud est,* vexisse plaustris poemata? *hoc est*
"*enarrat Acron, tam multa scripsisse quae posset plau*
"*advehere. Mirum hoc profecto, &c.*" The
however saw the true meaning, but that he hu
over, and corrects.

Et plaustris vexisse poemata Thespis
QUI *canerent agerentque peruncti faecibus ora.*

id est, vexisse plaustris eos qui canerent, &c. But
Horace is to be understood in this expression, [*poem*
according to its utmost latitude, I have a witnes
yond all exception, the learned author of the diss
tion upon the epistles of Phalaris, to oppose to
editor of Horace; who, citing these words, p.
plaustris vexisse poemata Thespis, thus translates t
That in the beginning the PLAYS were carried abou
villages in carts.

fore: for he first made his stories *entirely dramatic*, and brought them on the stage.

[13] AFTER tragedy, the old comedy succeeded: which took it's first hint from an obscene song, which they sung in the festivals of Bacchus, called hence the [14] Phallic. Comedy lay neglected, and remained, according to it's etymology, *a song in country towns*, when tragedy was publickly acted at the expence of the magistrate. These village songs were either abusive and scurrilous, exposing the follies and failings of the neighbourhood: or they were of the obscene kind, as more agreeable to the ridi-

13. Hor. art. poet. 281. *Successit vetus his Comoedia.* Marc. Anton. XI, 6. Μετὰ δὲ τὴν τραγῳδίαν ἡ ἀρχαῖα κωμῳδία παρήχθη, παιδαγωγικὴν παῤῥησίαν ἔχουσα, καὶ τῆς ἀτυφίας οὐκ ἀχρήστως δι' αὐτῆς τῆς εὐθυῤῥημοσύνης ὑπομιμνήσκουσα. *After tragedy the old comedy succeeded, using an instructive liberty of inveighing against personal vices, and by this direct freedom of speech was of great use to humble pride and arrogance.* What Aristotle says, is worth our notice: Ἡ δὲ κωμῳδία, διὰ τὸ μὴ σπουδάζεσθαι ἐξ ἀρχῆς, ἔλαθεν· καὶ γὰρ χορὸν κωμῳδῶν ὀψέ ποτε ὁ ἄρχων ἔδωκεν, ἀλλ' ἐθελονταὶ ἦσαν. *We don't know the several changes of comedy so well, because it has not been improved since it's beginning as much as tragedy. For 'twas late e're the archon gave the comic chorus: but the actors play'd voluntarily.* Arist. κεφ. ε.

14. Ἡ δὲ ἀπὸ τῶν τὰ φαλλικὰ, ἃ ἔτι καὶ νῦν ἐν πολλαῖς τῶν πόλεων διαμένει νομιζόμενα. Arist. κεφ. δ'. And Aristophanes, Acarn. ψ. 260. Ἐγὼ δ' ἀκολουθῶν ᾄσομαι τὸ φαλλικόν. Schol. ᾄσματα λέγονται φαλλικὰ, τὰ ἐπὶ τῷ φαλλῷ ᾀδόμενα μέλη· ἔστι δὲ εἰς Διόνυσον, ἢ ἄλλοτε εἰς Πρίαπον. See the schol. on the same play, ψ. 242. where the story there told has a near resemblance to what the priests and diviners advised the Philistines, being afflicted with emerods: viz. to make them images. And they accordingly made them images of the *emerods*. 1 Sam. vi. 4 & 17. But another word should be used, not *emerods*.

culous figure carried in the proceſſions of the feſtival. It had another name, τρυγῳδία, *the wine-ſong*; as τραγῳδία, is *the goat-ſong*: a veſſel of wine being the prize of comedy, and a goat of tragedy. Ariſtophanes calls the old comedians [15] τρυγοδαίμονες, in that paſſage, rather from their diabolical faces bedaubed with the lees of wine, than from their prize. Such [16] Epicharmus found comedy, when he preſerved it's original name, but altered the form and nature of it; and took, for the ſubject of his [17] imitation, thoſe follies and vices of mankind, which render

15. Ariſtoph. nub. ℣. 295. ὃ μὴ σκώψῃς, μηδὲ ποιήσῃς, ἅπερ οἱ τρυγοδαίμονες ἔτοι.

Schol. οἱ τρυγοδαίμονες, οἱ ποιηταί· [lege οἱ κωμικοὶ ποιηταί·] ἐπειδὴ τὴν τρύγα χριόμενοι, ἵνα μὴ γνώριμοι γένωνται, ὕτω τὰ αὐτῶν ἤδον ποιήματα καλὰ τὰς ὀδὺς ἀμάξης ἐπικαθήμενοι. διὸ καὶ παροιμία, Ὡς ἐξ ἀμάξης λαλεῖ. ἦγεν ἀναισχύντως ὑβρίζει. τοῦτο δὲ ἐπόουν οἱ κωμικοὶ ποιηταί. From this paſſage of Ariſtophanes and the ſcholiaſt, a moſt certain correction offers itſelf, of a corrupted place in Xenophon's memoirs of Socrates, where the young man complains to his father of his mother Xanthippe's croſs temper, "What, (ſays "Socrates) do you think it more difficult for you to "hear what your mother ſays, than for the players "when they abuſe one another ἐν ταῖς τρυγῳδίαις." So I would undoubtedly read, not τραγῳδίαις, as the preſent copies have it. Xen. ἀπομ. βιβ. β'. κεφ. ϛ'.

16. Τὸ δὲ μύθους ποιεῖν, Ἐπίχαρμος καὶ Φόρμις ἤρξαν. *Epicharmus and Phormis were the firſt who made a fable or plot in their comedies.*

17. Ariſtot. chap. 2. ſpeaking of the ſubjects of imitation, obſerves, that men muſt be repreſented, either as they are, or better, or worſe; and inſtances of painters, then of poets. Homer, he ſays, has made men better, other poets worſe, others again as they are. *In this very thing lies the difference between tragedy and comedy; for comedy endeavours to repreſent men worſe,*

and

render them ridiculous. Theocritus says of his [18] countryman,

Ἄ τε φωνὰ Δώριος, χὠνὴρ ὁ τὰν κωμῳδίαν
Εὑρὼν Ἐπίχαρμος.

And presently after,

Πολλὰ γὰρ ποτλὰν ζωὰν τοῖς ΠΑΙΣΙΝ ἔπε χρήσιμα·
Μεγάλα χάρις αὐτῷ.

There

and tragedy better than they are. Ἐν αὐτῇ [leg. Ἐν ταὐτῇ] δὲ τῇ διαφορᾷ, ᾗ ἡ τραγῳδία πρὸς τὴν κωμῳδίαν διέστηκεν· ἡ μὲν γὰρ χείρους, ἡ δὲ βελτίους μιμεῖσθαι βούλεται τῶν νῦν. Again in chap. v. Ἡ δὲ κωμῳδία ἐστὶν, ὥσπερ εἴπομεν, μίμησις φαυλοτέρων μέν, ὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τῦ αἰσχρῦ ἐστὶ τὸ γελοῖον μόριον· τὸ γὰρ γελοῖον, ἐστὶν ἁμάρτημά τι καὶ αἶσχος ἀνώδυνον καὶ ὐ φθαρτικόν· οἷον εὐθὺς, τὸ γελοῖον πρόσωπον αἰσχρόν τι καὶ διεστραμμένον ἄνευ ὀδύνης. *Comedy is, as I have said, an imitation of the worst, but not worst in all sort of vice,* [for some vices raise indignation, horror, or pity, which are tragic passions] *but only what has a ridiculous share of what is base: for the ridiculous is a sort of defect and baseness, neither causing pain nor destruction to the subject in which it exists. As for example* [εὐθὺς, ex. gr.] *a deformed and distorted countenance, without any pain to the person, is a ridiculous countenance.* Proper subjects of comic mirth are the vices which make men mean, contemptible and ridiculous; such are lovers, drunkards, the vain-glorious, the covetous, the coward, fops, fine ladies, and fine gentlemen, &c. &c. These have no feeling of their own baseness; their deformity is ἀνώδυνον, as the philosopher says; and they are therefore ridiculous characters.

18. He came to Sicily when an infant from the island Cos, and is therefore called a Sicilian. Laert. VIII, 78. Cicero in epist. ad Attic. I. 19. *Ut crebro mihi vafer ille Siculus insusurrat Epicharmus cantilenam illam suam,*

There is a small corruption in the last line but one, ΠΑΙΣΙΝ, *children*, instead of ΠΑΣΙΝ, *all mankind*. The philosophic comedian spoke what was useful for all mankind to know, and fitting for common life. 'Twas usual for him to make one person enter into a dialogue with himself, and sustain the

Νᾶφε κ᾽ μίμναισ᾽ ἀπιστεῖν· ἄρθρα ταῦτα τῶν φρενῶν.

And in his Tusculan questions, I, 8. *Sed tu mihi videberis Epicharmi, acuti nec insulsi hominis, ut Siculi sententiam sequi.* * * *

Emori nolo, sed me esse mortuum nihil aestumo.

The Greek trochaic we have in some sort, but very corrupted, remaining in Sextus Empiricus, p. 54. ἀπο-θανεῖν ἢ τεθνάναι ὐ μοι διαφέρειν. Omitting the guesses of others, I think it may easily be thus restored,

Μεῦ γ᾽ ἀπῆ θανεῖν· ὅμως δὲ τεθνάν᾽ ἐχὶ διαφέρει.

which exactly answers to Cicero's version. The philosophers Plato and Xenophon were very fond of Epicharmus. The latter cites him in his Socratic memoirs, L. II. c. 1. where the verses are thus to be ordered,

Τῶν πόνων πωλεῦσιν ἁμῖν πάντα τἀγαθ᾽ οἱ θεοί.
Ω πονηρὲ σύ,
Μή μοι τὰ μαλακὰ μώεο, μὴ τὰ σκληρ᾽ ἔχῃς.

'Twas usual for him to inculcate the precepts of Pythagoras, as Jamblicus tells us, c. 36. So Theodoret Therap. I. p. 15. Κατὰ γὰρ δὴ τὸν Ἐπίχαρμον τὸν Πυθαγόρειον λέγω,

Νῦς ὁρᾷ, κ᾽ νῦς ἀκούει· τἄλλα κωφὰ κ᾽ τυφλά.

From these and many other instances, the reader may see the propriety of the change in Theocritus of ΠΑΙΣΙΝ into ΠΑΣΙΝ.

parts

parts of two perſons. So [19] Plato teaches us in his Gorgias, ἵνα μὴ τὸ τῦ Επιχάρμυ γένηται, ἃ πρὸς δύο ἄνδρες ἔλεγον, εἰς ὧν ἱκανὸς γίνωμαι. An inſtance of this Plato gives [20] ſoon after, according to his elegant manner. The Stoic philoſophers were highly fond of this way of writing; and thus the diſcourſes of Epictetus are for the moſt part written. Neither are inſtances of this kind wanting in Shakeſpeare. As in the firſt part of K. Hen. IV. Act V. juſt before the battle Falſtaff has this dialogue with himſelf.

"What need I be ſo forward with him that
"calls not on me? Well, 'tis no matter, honour
"pricks me on: but how if honour pricks me off,
"when I come on? How then! Can honour ſet
"to a leg? No. Or an arm? No.
"Or take away the grief of a wound? No.
"Honour hath no ſkill in ſurgery then? No.
"What is honour? A word. What is that
"word honour? Air. A trim reckoning!
"Who hath it? He that dyed a wedneſday.
"Doth he feel it? No. Doth he hear it?
"No. Is it inſenſible then? Yea, to the
"dead. But will it not live with the living?
"No. Why? Detraction will not ſuffer it.
"Therefore, I'll none of it: honour is a meer
"ſcutcheon, and ſo ends my catechiſm."

I will mention one inſtance more of this old comedian's manner, which was ſometimes to repeat the ſame thing in almoſt the ſame words; and this in proper characters ſeems to have an air of wit: you expect ſomething, and you find nothing.

19. Plato in Gorg. p. 505. edit. Steph.
20. Ibid. p. 506.

[21] Τόκα

21 Τότε μὲν ἐν τούτοις ἐγὼν ἦν, τότε δὲ παρὰ τούτοις ἐσών.

Tunc quidem inter illos ego eram, tunc autem apud illos.

Plautus was a great imitator of Epicharmus, as Horace informs us in that well-known verſe,

Plautus ad exemplar Siculi properare Epicharmi
Dicitur.

In his Curculio, Act V. Scene IV. He has this imitation of his Sicilian maſter,

Quoi homini dii ſunt propitii, ei non eſſe iratos puto.

Again in his Stichus,

E malis multis, malum quod minimum eſt, id minimum eſt malum.

Sir Hugh Evans, in the merry wives of Windſor, is full of theſe elegant tautologies ſo proper to his character; in Act I. Sc. I. Ev. "Shall I tell you "a lie? I do deſpiſe a liar as I do deſpiſe one that "is falſe; or as I deſpiſe one that is not true."

So Hamlet, in a jocoſe vein, ſays,

For if the king like not the comedy;
Why then, belike, he likes it not, perdy.

There is no reaſon to tire the reader with more inſtances, for a hint of this nature is ſufficient.

Xenophon in his treatiſe of the Athenian republic takes notice of the exceſſive ſcurrilities of the old comedians. But the emperor Marcus Antonius ſpeaks more favourable of them; and ſays this free-

21. Ariſtot. rhet. l. 3. c. ix. Demetrius περὶ Ἑρμ. κεφ. κδ'.

dom

om of ſpeech had an air of diſcipline and inſtruc-ion, and by inveighing againſt perſonal vices was of ſe to humble the pride and arrogance of the great. What a reflection to come from a great man!

The [22] old comedy, without any ſcruple, ex-oſed real perſons, and brought real ſtories on the age, ſparing neither magiſtrates or philoſophers, a Cleo, Hyperbolus, or Socrates.

Eupolis, atque Cratinus, Ariſtophaneſque poetae,
Atque alii quorum comoedia priſca virorum eſt,
Si quis erat dignus deſcribi, quod malus ac fur,
Quod moechus foret, aut ſicarius, aut alioquin
Famoſus; multa cum libertate notabant.

While the people kept the power in their own ands, they had full ſcope of indulging this licen-ous ſpirit; but when the tyranny of a few at Athens revailed, the poets were obliged to be more cir-umſpect. Socrates might laugh with the laughers; ut a jeſt upon a corrupt magiſtrate was felt to the uick. Hence aroſe another ſpecies of comedy, alled *the middle comedy*, in which the names were igned, but the ſtory was real: the chorus too was opped, becauſe here the poet more particularly dulged his ridiculing vein.

22. Concerning the difference of comedy, ſee Plato-us, and the other writers of comedy prefixed to uſter's edition of Ariſtophanes. Of the *old* comedy ere written in all 365 plays; of the *middle*, 617; thenaeus ſays he had red above 800: of the *new*, ere were 64 poets. Menander alone wrote 108 plays, e have only now preſerved a few of the plays of iſtophanes; and theſe perhaps chiefly by the care St. Chryſoſtom.

23. *Sed*

[23] *Sed in vitium libertas excidit, et vim*
Dignam lege regi: lex eſt accepta: choruſque
Turpiter obticuit, ſublato jure nocendi.

When the middle comedy took place, and the chorus was repreſſed, and the poets not allowed to name the perſons; yet by relating of real facts, the dulleſt of the audience could not be ignorant at whom the jeſt was pointed. All the writers of the middle comedy are loſt. We have among the comedies of our own country, the Rehearſal, written after this model: for here Bays ſtands for Dryden; the two kings, for Charles and his brother James; and the [24] parodies have all the caſt of this

23. Horat. art. poet. ℣. 282. 'Twas likewiſe no uncommon thing in the chorus of the old comedy for the poet to ſpeak to the audience in his own proper perſon. This was called Παράβασις. So the ſcholiaſt on the clouds of Ariſtophanes, ℣. 518. informs us, Η παράβασις δοκεῖ μὲν ἐκ τῦ χορῦ λέγεσθαι. εἰσάγει δὲ τὸν ἑαυτῦ πρόσωπον ὁ ποιήτης. παράβασις δὲ ἐστιν, ὅταν ἐκ τῆς προλέρας γάσεως ὁ χορὸς μεταβὰς, ἀπαγγέλῃ πρὸς τὸν δῆμον ἀφορῶν. This ſame ſort of παράβασις Shakeſpeare uſes at the end of every act in his Henry the Fifth. In the fourth, he pays a handſome compliment to queen Elizabeth and the earl of Eſſex.

Were now the general of our gratious empreſs
(As in good time he may) from Ireland coming,
Bringing rebellion broached on his ſword;
How many would the peaceful city quit
To welcome him?

After the ſame manner the concluſion of As you like it, and of Troilus and Creſſida, is to be conſidered.

24. Parodies were invented by Hegemon of Thaſos, as Ariſtotle ſays; or at leaſt he highly excelled in them,

this ancient humour. But we can now have no more ſuch inſtances; the government here, as formerly at Athens, putting a ſtop to this licentious ſpirit. And to their thus interfering was owing the riſe of the new comedy, and of a Menander. Happy for us, would the ſame cauſes produce the ſame effects, and new Menanders ariſe! But I am afraid we want ſome Attic manners. We attempt to paint the characters of others, without having any character ourſelves: and our men of wit have been ſo loſt to whatever is decent and grave, that their vicious principles appear thro' all the cobweb ſophiſtry, in which they try to invelope them. What Menander was, may be partly gueſſed from ſome few remaining fragments of his plays, and from his tranſlator

them, and brought them on the ſtage. Horace has an elegant parody on a verſe of Furius, who in a poem wrote,

Jupiter *hybernas cana nive conſpuit Alpes.*

He turns it thus,

Furius *hybernas cana nive conſpuit Alpes.*

Ariſtophanes is full of theſe parodies, the bombaſt tragedians, and Euripides, being the conſtant objects of his ridicule. So Piſtol in our poet talks in a fuſtian ſtyle, in ſcraps of verſes from the older tragedians: and the whole play introduced in Hamlet, is to be conſidered in this light. Sometimes parodies are uſed not to ridicule the verſes thus changed, but they have an air of pleaſantry and imitation; ſuch are many paſſages from Homer and Euripides parodized by Plato: and by Julian in his Caeſars. I wonder the following ſhould eſcape the commentators, where Silenus applies the verſe uſed by Homer concerning a gay Trojan to Gallienus.

Ὡς

tranſlator Terence. But does it not look like want of invention in Terence, that he made uſe of Athenian manners and characters, when he brought Menander's plays upon the Roman ſtage? 'Tis the humours and cuſtoms of their own times, that people love to ſee repreſented; not being over ſollicitous or intereſted in what is tranſacted in other countries. Hence 'twas wiſely judged by Steele, in his imitation of the Andria, to work it into an Engliſh ſtory. And 'twas barrenneſs of invention that made the Latin ſtage-writers meerly tranſlators. Indeed the Romans had few authors that can be called originals. Their government was military, and the ſoldier had the chief praiſe; the ſcholar ſtood only in a ſecond rank. And juſt as Virgil and Horace began to flouriſh, a young tyrant ſprung up, and riveted on the Romans by degrees ſuch ſhackles of ſervitude, that they have never even to this day been able to ſhake them off. And ſhould it ever be the misfortune of this iſland to feel the effects of tyranny, we muſt bid farewell to our Miltons and Shakeſpeares, and take up contentedly again with popiſh *myſteries* and *moralities*.

Ὃς καὶ χρυσὸν ἔχων πόλεμόνδ' ἴεν, ἠΰτε κούρη.

Hom. Il. Β'. 172.

Ὃς καὶ χρυσὸν ἔχων πάντῃ τρυφᾷ, ἠΰτε κούρη.

Julian.

There are parodies ſtill more elegant, when a diſcourſe has a quite different turn given it; as in the Adelphi, where Demea full of his own praiſes tells Syrus, how he educates his ſon; and Syrus afterwards repeats Demea's own words, giving him an account how he inſtructs his inferior ſervants. Adelp. Act III. ſc. 4. and in the firſt part of K. Henry the fourth, Act 2. where Hal humourouſly imitating Falſtaff's manner, turns his own ſpeech againſt him.

SECT.

SECT. XV.

IT was finely and truly obſerved by a certain philoſopher, whom the rhetorician [1] Longinus aiſes, that popular government (where the pubgood alone, in contradiſtinction to all private inreſt and ſelfiſh ſyſtems, prevails) is the only nurſe great genius's. For while the laws, which know foolish compaſſion, correct the greater vices, en are left to be either perſuaded or laughed out of eir leſſer follies. Hence will neceſſarily ariſe oraſs, poets, philoſophers, critics, &c. Wit will poſh and refine wit; and he whom nature has mark- for a ſlave, will ever continue in his proper here. In tyrannic forms of government, the hole is reſerved; the people are well dealt with, they are amuſed with even mock-virtues and ock-ſciences. This is viſible in a neighbouring tion, where modern honor is ſubſtituted in the om of ancient honeſty; hypocritical addreſs, inead of morals and manners; flattery and ſubornate homage is introduced, and eaſily ſwallowed, at every one in his turn might play the petty tynt on his inferior.

In ſuch a ſtate, where nature is ſo diſtorted and baſed, what poet, if he dared, can imitate naurally men and manners? And ſhould accidentala genius ariſe, yet he'll ſoon find it neceſſary to atter deſpotic power. For perfect writers we muſt herefore go to Athens; not even to Rome; nor ek it in Virgil or Horace. For who, I would aſk, an bear the reading ſuch a blaſphemous piece of attery as this?

1. Longin. Περὶ ὕψ. ſect. XLIV.

O Melibaee

O Melibaee, Deus nobis haec otia fecit.
Namque erit ille mihi [2] *ſemper-deus.*

All the beautiful lines in that eclogue, cannot ato for the vileneſs of theſe. Or what can we thi of the following?

Sive mutata juvenem figura
Ales in terris imitaris almae
Filium Majae, PATIENS VOCARI
CAESARIS ULTOR.

Horace certainly had forgotten his patron [3] Brut and all the doctrines he learnt at Athens, when praiſed this young tyrant for his bloody proſecutio of the Romans, who attempted the recovery

2. *Semper-deus,* a perpetual deity: ὑφὲν, as the gra marians ſay. So Callimachus in his hymn to Jupit

——Θεὸν αὐτὸν, ἀεὶ-μέʃαν, ἀιὲν-ἄναxʃα;

For ſo the verſe is to be written.

3. Horace was early patronized by Brutus. When was at Athens he imbibed the principles of the Sto philoſophy: at the breaking out of the civil wars joined himſelf to Brutus, who gave him the comma of a Roman legion. His fortune being ruin'd, went to the court of Auguſtus, turned rake, athe and poet. Afterwards he grew ſober, and a Sto philoſopher again.—Virgil had not thoſe private ob gations to Brutus: his ruin'd circumſtances ſent him court. An emperor, and ſuch a miniſter as Maece could eaſily debauch a poor poet. But at length Vi gil, as well as Horace, was willing to retreat: and laſt he ordered his divine poem to be burnt, not b cauſe it wanted perfection as an epic poem, but b cauſe it flattered the ſubverter of the conſtitution.

the

their ancient liberties and free conſtitution. But you have none of theſe abandoned principles in the Athenian writers; none in old Homer, or in our modern Milton. One could wiſh that Shakeſpeare was as free from flattery, as Sophocles and Euripides. But our liberty was then in it's dawn; ſo that ſome pieces of flattery, which we find in Shakeſpeare, muſt be aſcribed to the times. To omit ſome of his rants about kings, which bordered on blaſphemy; how abruptly has he introduced, in his Macbeth, a phyſician giving Malcolm an account of Edward's touching for the king's evil? And this, to pay a ſervile homage to king James, who highly valued himſelf for a miraculous power, (as he and his credulous ſubjects really believed,) of curing a kind of ſcrophulous humours, which frequently are known to go away of themſelves in either ſex, when they arrive at a certain age. In his K. Henry VIII. the ſtory which would have ended at the marriage of Anna Bullen, is lengthened out on purpoſe to make a chriſtening of Elizabeth; and to introduce by way of prophecy a compliment to her royal perſon and dignity: and what is ſtill worſe, when the play was ſome time after acted before K.

4. In Macbeth Act II.

Macd. *Moſt ſacrilegious murther hath broke ope*
The Lord's anointed temple, and ſtole thence
The life o'th' building.

In K. John Act V. Hubert is ſpeaking of the monk who poiſon'd K. John.

A reſolved villain
Whoſe bowels ſuddenly burſt out.

So 'tis written of Judas, Acts I, 18. *He fell headlong and burſt aſunder:* ἐλάκησε μέσος. You ſee he has Chriſt in view whenever he ſpeaks of kings, and this was the court-language:—I wiſh it never went farther.

James,

James, another prophetical patch of flattery was tacked to it. If a ſubject is taken from the Roman hiſtory, he ſeems afraid to do juſtice to the citizens. The patricians were the few in conſpiracy againſt the many. And the ſtruggles of the people were an honeſt ſtruggle for that ſhare of power, which was kept unjuſtly from them. No wonder the hiſtorians have repreſented the tribunes factious, and the people rebellious, when moſt of that ſort now remaining wrote after the ſubverſion of their conſtitution, and under the fear or favour of the Caeſars. One would think our poet had been bred in the court of Nero, when we ſee in what colours he paints the tribunes, or the people: he ſeems to have no other idea of them, than as a mob of Wat Tylers and Jack Cades. Hence he has ſpoiled, one of the fineſt ſubjects of tragedy from the Roman hiſtory, his Coriolanus. But if this be the fault of Shakeſpeare, 'twas no leſs the fault of Virgil and Horace; he errs in good company. Yet this is a poor apology, for the poet ought never to ſubmit his art to wrong opinions, and prevailing faſhion.

AND now I am conſidering the faulty ſide of our poet, I cannot paſs over his ever and anon confounding the manners of the age which he is deſcribing, with thoſe in which he lived: for if theſe are at all introduced, it ſhould be done with great art and delicacy; and with ſuch an antique caſt, as Virgil has given to his Roman cuſtoms and manners. Much leſs can many of his anachroniſms be defended. Other kind of errors (if they may be ſo called) are properly the errors of great genius's; ſuch are inaccuracies of language, and a faulty ſublime, which is ſurely preferable to a faultleſs mediocrity. Shakeſpeare labouring with a multiplicity of ſublime ideas often gives himſelf not time to be delivered of them by

y the rules of *ſlow endeavouring art:* hence he 5
rowds various figures together, and metaphor up-
n metaphor; and runs the hazard of far-fetched
xpreſſions, whilſt intent on nobler ideas he conde-
ends not to grammatical niceties: here the audi-
nce are to accompany the poet in his conceptions,
nd to ſupply what he has ſketched out for them.
will mention an inſtance or two of this ſort.
lamlet is ſpeaking to his father's ghoſt,

Oh! anſwer me,
Let me not burſt in ignorance; but tell

5. The crouding and mixing together heterogeneous
etaphors is doing a ſort of violence to the mind; for
ch new metaphor calls it ſoon off from the idea
hich the former has rais'd: 'tis a fault doubtleſs, and
t to be apologized for; and inſtances are very nu-
erous in Shakeſpeare. The poet is to take his ſhare
the faults, and the critic is to keep his hands from
e context. Yet 'tis ſtrange to ſee how many paſſages
e editors have corrected, meerly for the ſake of
nſonance of metaphor: breaking thro' that gold-
rule of critiçiſm; *mend only the faults of tranſcrib-*
. Bentley ſhew'd the way to critics, and gave
ſpecimen, in his notes on Callimachus, of his e-
ndations of Horace by correcting the following
rſe,

Et male tornatos *incudi reddere verſus.*
Hor. art. poet. 441.

ere he reads *ter natos*, for conſonance of metaphor.
pray take notice, *ter natos*, is a metaphorical ex-
ſſion; for *naſcor, natus*, ſignifies to be born: and
things *born* brought to the anvil? Is not here diſ-
ance of metaphor with a witneſs?

Why

Why thy canoniz'd bones, [6] *hearſed in death,*
Have burſt their cearments? &c.

Again, Macbeth in a ſoliloquy before he murders Duncan,

Beſides, this Duncan
Hath born his faculties ſo meek, hath been
So clear in his great office, that his virtues
Will plead, like angels, trumpet-tongu'd against
The deep damnation of his taking off:
And Pity, like a naked new-born babe,
Striding the blaſt, or heav'ns cherubim hors'd
Upon the ſightleſs couriers of the air,
Shall blow the horrid deed in every eye;
That tears ſhall drown the wind.

Many other paſſages of this kind might be mentioned, which paſs off tolerably well in the mouth of the actor, while the imagination of the ſpectator helps and ſupplies every ſeeming inaccuracy; but they will by no means bear a cloſe view, more than ſome deſignedly unfiniſhed and rough ſketches of a maſterly hand.

JUST after I had tranſcribed for the preſs the above remarks, a circumſtance ſo very ſtrange itſelf happened to me, that I cannot help acquainting the reader with it. There is a vanity, we too often indulge, in relating trifles, which we ourſelves are concerned in, not conſidering how little the reſt of the world intereſt themſelves in our affairs. And ſome there are, who, rather than not talk of themſelves, will relate their reveries and idle dreams. If our dreams came from Jove, as they

6. Such expreſſions, Longinus ſect. 32. calls pretty enough, παραχινδυνευλικώτερα.

7. Hom. Il. ά. 63. Καί γάρ τ' ὄναρ ἐκ Διός ἐσ Milton XII, 611. *For God is alſo in ſleep.*

et has it, perhaps they might be worth relating; t when our waking ideas are little better than mes and vapors, what can be expected when we vert to a world of our own forming, but there at mimic fancy will produce the moſt monſtrous d ill-joined reſemblances? After this frank declaion, what regard or credit may I expect to my wn viſion? which, however, as it has a particur relation to the ſubject in hand, and from the ual liberty allowed to us miſcellaneous authors, I nnot help introducing; and, as Herodotus adds ter relating any ſtrange or fabulous account, the ndid reader may believe juſt as much as likes him eſt.

Methought Apollo appeared to me; in his left and he held his ſilver bow, on his reſplendent houlders hung his graceful quiver; and taking me his right hand, which felt colder than ſnow on mount Caucaſus, he led me (as Milton expreſſes it) *mooth ſliding without ſtep*, to the ſummit of a high ill, and there graciouſly preſented me with a glaſs f a moſt miraculous nature; for it would ſhew e-ery object in it's proper light, and diſcover its beau-y or deformity, however gloſſed over by ſubtlety r ſophiſtry. But to my misfortune, thro' my con-uſion and ſurpriſe, down it dropped, and brake in en thouſand pieces. Being ten times more afraid f the anger of the god, than regretting my loſs, was about making my apologies, when Apollo miling interrupted me, "Know, ſaid he, that "the gods are never angry with mankind; their "own follies are to them puniſhments ſufficient."

I fancied to myſelf that I rejoiced extremely, that this affair was ſo well ended; tho' I could not but perceive I was bewildered in a multiplicity of various objects, which ſurrounded me. The god ſeeing my confuſion anointed my viſual nerve with a balſam of ſovereign virtue to remove all films

and

and mortal miſts. Immediately the high hill and extended proſpects vaniſhed; and I found myſelf on a plain together with my celeſtial guide. We were methought entering a large court, which was terminated with a moſt magificent gate, built after the model of a triumphal arch, on the top of which was inſcribed in letters of gold ΕΥΔΑΙΜΟΝΩΝ ΟΙΚΗΤΗΡΙΟΝ.

At the approach of the god, the folding doors of burniſhed Corinthian braſs flew ſpontaneouſly open, and diſcovered a proſpect beautiful beyond even a poet's imagination. The firſt object, that ſtruck my admiring eyes, was a verdant hillock, whoſe ſides were covered with flowering ſhrubs and myrtles; thro' theſe there ran down in a rapid current a ſilver ſtream, and watered all the valley beneath. This was the chief manſion of the muſes with Hercules, who was accoutred with his all-ſubduing club and lion's ſkin. I was ſomewhat ſurpriſed to find one of theſe divine perſonages abſent; but ſoon learnt that Melpomene was gone to be umpire between Sophocles and Euripides: for Homer, it ſeems, had given a golden tripod, as a prize to the poet who ſhould be declared conqueror. My impatience glowed in my face to be preſent at this trial of ſkill; which the god perceiving complied with my curioſity, but at the ſame time hinted, how much better it were for ſuch an earthly being to ſubmit every concern to heavenly direction.

Sooner than he ſpake I arrived at a ſpacious ſquare inhabited by tragic poets; where directly fronting the entrance ſtood a moſt ſuperb ſtructure ſupported by a hundred pillars of the Corinthian order. This was the palace of Sophocles. After paſſing thro' the moſt ſumptuous apartments, we arrived at the theatre, which was of a ſemicircular form, and capable of holding ten thouſand ſpectators. Apollo took his ſeat on the right hand of the ſtage, and

Melpomene

Melpomene ſat on the left: for the gods never give the upper hand to the goddeſſes. The play to be acted was king Oedipus. I was admiring all round the elegant profuſion of ornaments, when the ſcene opening diſcovered in the moſt beautiful painting a wide court before a royal palace; in the center was placed an altar ſmoaking with incenſe, and at proper diſtances temples and groves. Around the altar the Theban youth proſtrated themſelves; and the chief prieſt ſtood eminently conſpicuous in his pontifical robes. Immediately comes out of the palace king Oedipus, and moſt majeſtically ſtalked acroſs the ſtage to the proſtrate Thebans. Had not Apollo aſſiſted me, I ſhould never have underſtood a tenth part of any one ſcene; for it ſeem'd to me a language I never heard before: I am certain 'twas not the leaſt adapted to our barbarous and northern mouths. The pronunciation was both according to quantity and accent, which makes the language naturally a leſs kind of recitativo. The reader may have ſome notion of what a Grecian play was, if ever he heard the famous Italian Seneſino, in recitative muſic, pronounce any of Mr. Handel's fineſt operas; for queen Jocaſta had exactly his tone and accent. But the voice of Oedipus was fuller and more maſculine: his maſk did not offend me in the leaſt; it aſſiſted his voice, and ſeem'd to give a dignity to the character. 'Tis impoſſible for me to expreſs, the propriety, the ſolemnity and graceful muſic of the chorus; whether they ſung alternately, or together, the lyric poetry, which was worthy to be heard with the moſt ſacred ſilence. 'Twas an entertainment religiouſly ſolemn: for the Grecians to their moſt chearful amuſements allways joined religion, which they thought was given them by the gods to exhilarate mankind, not to add to their common calamities of life new diſquietude and deſpair.

When the play was over, the audience went directly to the palace of Euripides. The front was raiſed on Ionic pillars, and the whole ſtructure appeared elegantly plain in the exacteſt neatneſs. The tranſition of dreams is ſudden and unaccountable; and ſo it happened to me, for I found myſelf at once in the theatre of Euripides, where the play to be acted was Oreſtes, and the chief part was performed by the poet himſelf, who appeared without a maſk. Nor was the maſk, as I was inform'd, allways uſed either by the comic or tragic poets. I remember particularly that ſcene, which paſt between Electra and her brother, where he is diſcovered reclining on a couch, and juſt awaked. The care of the ſiſter to her diſtempered brother was pathetically moving: upon her mentioning the name of Helen, Oreſtes ſtarted, and ſeemed to recollect a thouſand diſmal ideas, and his murthered mother came into his thoughts: his face grew paler, and his voice hollow and trembling; at the ſame time the accompanying muſic changed to the cromatic ſtyle. What muſt the effect be of the united force of muſic and poetry! However upon the whole I liked the Oedipus of Sophocles better; and was not a little ſurpriſed to find that Euripides made choice of his Oreſtes; for ſurely it does not exceed the reſt of his plays. The moſt ſurpriſing of all was, that Melpomene adjudged the Prize to Euripides: but upon enquiry I found, that Socrates was ſeen in private that very morning with this tragic muſe; and 'twas whiſpered, that he had influenced her determination. But this I looked upon entirely as a ſcandalous reflection; for who can imagine ſuch an ugly old fellow ſhould have any influence on a beautiful female? Homer did not ſeem well pleaſed with this determination; for he ſent to Sophocles a golden tripod of double value, the workmanſhip of which far ſurpaſſed the rich materials.

While

While I was muſing on theſe things I caſt my eyes forward, and beheld, at ſome diſtance, a caſtle on the top of a hill built pretty much after the Gothic model, which I found was the manſion of Shakeſpeare. I went immediatly in company with my celeſtial guide to viſit this magnificent palace. When I had aſcended the hill, I ſtopped and looked around to take a view of the extenſive country; and ſeeing from afar the prettieſt ſeat imaginable in ruins, I could not help inquiring the cauſes of ſuch deſtruction. "That was, ſaid Apollo, once the "ſeat of Menander. But theſe happy regions are "not entirely free from havoc and ſpoil. Two moſt "ravaging monſters are here ever and anon mak-"ing depredations; one of them is called ZEAL; "a monſter that has neither ears nor eyes, but a "thouſand tongues and ten thouſand hands; and "every hand is armed with a poniard beſmeared "with gore: the other is a Gothic form of a man, "with a regal crown on his head, and in his hands "he carrieth ſhackles of iron; in himſelf alone is "the ſtrength of a whole army; but what is wonderful, if you ſtrip him of the charm, which ſurrounds his brows, he is ſcarce a match for a ſingle perſon: his name is TYRANNY, but his flatterers call him KINGLY POWER. Nought could withſtand theſe wide-waſting monſters, were it not that Hercules guards the eaſtern gate, and a certain Amazonian nymph with her attendants marches round the plain in warlike parade." Soon as the god had ſpoken I beheld at a diſtance a beautiful virgin; in her right hand ſhe graſped a ſpear; a preſent from Pallas of that [8] ſpear, which is the terror of tyrants, and of thoſe, who bely the ſacred name of heroes: in her left ſhe held a ſhip. Among the attendants of the goddeſs LI-

8. Hom. Il. *ε*. 745.

BERTY (for ſo ſhe was named) I perceived ARTS and SCIENCES, with the emblems and enſigns of their virtues: here I ſaw ELOQUENCE; in her right ſhe carried a three-forked [9] thunderbolt with wings, and in her left a ſcroll: and PUBLIC LAWS with engraven tables of braſs in one hand, and a curb in the other: nor was PLENTY wanting with her inverted horn; nor the GRACES, who virtue-proof needed no veil.

The guardians of this ſacred place being now marched out of ſight, I turned to contemplate the magnificent palace of Shakeſpeare: when on a ſudden my ears were peal'd with a confuſed and hideous noiſe. Juſt as if a flock of frighted geeſe ſhould interrupt a man in attention to the melodious voice of a nightingale: ſuch, and even worſe, ſeem'd to me, after the Grecian aſſemblies, the hubbub of a riotous mob of Goths and Vandals, who were aſcending the hill in a tumultuous manner. Some were decorated with ribbons, others ſcarce covered their nakedneſs with rags; theſe had wreaths of withered bays round their brows, others were dreſſed in ſable robes, or ſcarlet coats. They all came reſolved to deſtroy the edifice, and to build the poet another; but upon what model not one of them was agreed. Apollo called aloud, "Raſh mortals, ſaid he, forbear, nor daringly "tempt your fate." When the heavenly power perceived theſe illſtarr'd poets and critics to diſobey his celeſtial voice, he bent his brandiſhed bow, and let fly full at the foremoſt his ſounding ſhaft.

9. In alluſion to what the comedian ſaid of Pericles. Αχαρ. ỳ. 530.

Ἐντεῦθεν ὀργῇ Περικλέης Οὐλύμπιος
Ἤςραπτεν, ἐϐρόντα, ξυνεκύκα τὴν Ἑλλάδα.

See Cicer. in orat. ad Brut. 29.

Nough

Nought availed the embroider'd ſtar that cover'd his breaſt, or the azure ribbon that croſſed his ſhoulders; ſwift thro' his hollow heart flew the whizzing arrow, and forcing it's way thro' his back, ſtruck full in the forehead the miſcreant who ſculked behind him, and firſt blaſphemed the god: home to the very feathers entered the fatal ſhaft; tho' his forehead was armed with triple-fold braſs, and ſurrounded with bays, and his ſkull only not impenetrably thick. Down the ſteep aſcent the miſcreated bards together tumble, and their bodies remain a prey to ravenous dogs, and the fowls of the air. The reſt preſſed forward not diſmaid by the death of theſe chieftans: which Apollo diſcerning took from his quiver another arrow, and fitting it to the ſtretched ſtring, drew the bending ſilver to an arch, till the two ends almoſt joined: away flies the feathered miſchief impatient and thirſting after revenge, and dreadful was the clangor of the ſilver bow.—I ſtarted at the ſound, and awaked. When to my no ſmall regret I found, that from talking with gods and heroes I was returning again to the common intercourſes of meer mortals.

BOOK II.

SECT. I.

HAVING ſpoken of the poet's province, I return to the ſubject of critics and criticiſm; and ſhall conſider not what they *have been*, but what their aſſumed character requires them *to be*. If a critic, as the original word imports, can truly judge of authors, he muſt have formed his judgment from the perfecteſt models. [1] Horace ſends you to Grecian writers to gain a right reliſh of literature.

" Graiis ingenium, Graiis dedit ore rotundo
" Muſa loqui.

1. Hor. art. poet. 323. and 268. Horace does not ſeem to have any great opinion of his countrymen, as to their learned capacity. Plautus and Terence are copies of the Grecian ſtage; the latter, Caeſar called, *dimidiate Menander*. If their tragic poets were no better than Seneca, 'tis no great loſs that they are all periſhed. It might not be diſpleaſing to the reader to know Virgil's opinion; and he might be pretty certain 'twas the ſame as Horace's, had not he left us his teſtimony, which is as follows, even where he is celebrating the Roman worthies: Aen. VI, 842.

Excudent alii ſpirantia mollius aera,
Credo equidem, et vivos ducent de marmore vultus,
Orabunt cauſas melius, &c.

'Tis truly obſerved by Mr. Aſcham in his Scholemaſter, p. 55. That Athens within the memory of one man's life bred greater men, than Rome in the compaſs of thoſe ſeven hundred years when it flouriſhed moſt.

" Vos

" Vos exemplaria Graeca
" Nocturna verſate manu, verſate diurna.

When a taſt and reliſh is well modeled and formed, and our general ſcience of what is fair and good improved; 'tis no very difficult matter to apply this knowledge to particulars. But if I have no ſtandard of right and wrong, no criterion of foul and fair; if I cannot give a reaſon for my liking or diſliking, how much more becoming is modeſty and ſilence?

I would beg leave to know, what ideas can he be ſuppoſed to have of a real ſublime in manners and ſentiments, who has never gone further for his inſtruction, than what a puffy rhetorician, who wrote in a barbarous age, can teach? Or what admirer of monkiſh ſophiſts and caſuiſts, can ever have any reliſh at all?

The human mind naturally and neceſſarily purſues truth, it's ſecond ſelf; and, if not rightly ſet to work, will ſoon fix on ſome falſe appearance and borrowed repreſentations of what is fair and good: here it will endeavour to acquieſce, diſingenuouſly impoſing on itſelf, and maintaining it's ground with deceitful arguments. This will account for that ſeeming contradiction in many critical characters, who ſo acutely can ſee the faults of others, but at the ſame time are blind to the follies of their own eſpouſed ſentiments and opinions.

There is moreover in every perſon a particular bent and turn of mind, which, whenever forced a different way than what nature intended, grows aukward. Thus Bentley, the greateſt ſcholar of the age, took a ſtrange kind of reſolution to follow the muſes: but whatever ſkill and ſagacity he might diſcover in other authors, yet his Horace and Milton will teſtify to the world as much his want of elegance and a poetic taſt, as his epiſtle to Dr. Mills

and his diſſertations on Phalaris will witneſs for his being, in other reſpects, the beſt critic that ever appeared in the learned world.

Ariſtarchus ſeem'd very much to reſemble Bentley. [2] Cicero tells us in his epiſtles, that whatever diſpleaſed him he would by no means believe was Homer's: and I don't doubt but he found editors, whoſe backs were broad enough to bear whatever loads of reproaches he was pleaſed to lay on them. [3] The old rhapſodiſts, the Spartan lawgiver, or Athenian tyrant, might have ſerved his turn much better than ſuch a ghoſt of an editor, the very coinage of his brain, as was lately raiſed up by the Dr. when he ſo miſerably mangled Milton.

However this unbridled ſpirit of criticiſm ſhould by all means be reſtrained. For theſe trifles, as they appear, will lead to things of a more ſerious conſequence. By theſe means even the credit of all books muſt ſink in proportion to the number of critical, as well as uncritical hands thro' which they paſs.

There is one thing, I think, ſhould always be remember'd in ſettling and adjuſting the context of authors; and that is, if they are worthy of criticiſm, they are worthy of ſo much regard as to be preſumed to be in the right, 'till there are very good grounds to ſuppoſe them wrong. A critic ſhould come with abilities to defend, not with arrogance at once to ſtart up a corrector. Is this left finiſhed? Is it not ſo intended to ſet off what is principal, and requires a higher finiſhing? Is this left

2. Cicer. epiſt. ad famil. III, 2. *Sed ſi, ut ſcribis eae literae non fuerunt diſertae, ſcito meas non fuiſſe. Ut enim Ariſtarchus Homeri verſum negat quem non probat; ſic tu (libet enim mihi jocari) quod diſertum non erit, ne putetis meum.*

3. Aelian. Var. Hiſt. XIII, 14.

numerous

numerous? Perhaps the poet ſo deſigned it, to raiſe the imagination ſtill higher, when we come to ſublimer and more ſonorous ſubjects. Does not even variety, which goes ſo far to conſtitute what is beautiful, carry with it a ſuppoſal of inferiority and ſubordination? Nay, where no other conſideration can be preſumed, ſome allowances ſurely are to be given to the infirmity of human nature.

'Tis the artiſt of a lower claſs who finiſhes all alike. If you examine the deſigns of a maſterly hand, you'll perceive how rough theſe colours are laid on, how ſlightly that is touched, in order to carry on your view to what is principal, and deſerves the chief attention: for by this correſpondence and relation, and by thus making each part ſubſervient to the other, a *whole* is formed.

And were it not a degree of prophanation, I might here mention the great Deſigner, who has flung ſome things into ſuch ſtrong ſhades, that 'tis no wonder ſo much gloomineſs and melancholy is raiſed in rude and undiſciplined minds: the ſublime Maker,[4] who has ſet this univerſe before us as a book; yet what ſuperficial readers are we in this volume of nature? Here I am certain we muſt become good men, before we become good critics, and the firſt ſtep to wiſdom is humility.

In a word, the moſt judicious critics, as well as the moſt approved authors are fallible; the former therefore ſhould have ſome modeſty, the latter ſome allowances. But modeſty is of the higheſt importance, when a critical inquirer is examining writings which are truly originals; ſuch as Homer among the ancients, Milton and Shakeſpeare among the moderns. Here we are to proceed with caution, with doubt and heſitation. Such authors are really

4. Milton VIII, 67.

[5] *Makers*, as the original word *Poet* imports. In their extenſive minds the forms and ſpecies of things lie in embryo, 'till call'd forth into being by expreſſions anſwering their great idea.

[6] "The poet's eye in a fine frenzy rowling,
"Doth glance from heav'n to earth, from earth
" to heav'n:
"And, as imagination bodies forth
"The forms of things unknown, the poet's pen
"Turns them to ſhape, and gives to aiery nothing
"A local habitation, and a name."[7]

'Twere well therefore if a careful and critical reader would firſt form to himſelf ſome plan, when he enters upon an author deſerving a ſtricter in-

5. Sir Philip Sydney in his defence of poeſie, "The "Greekes named him ΠΟΙΗΤΗΝ, which name hath, "as the moſt excellent, gone through other languages: "it cometh of this word ΠΟΙΕΙΝ, which is to make: "wherein I know not whether by lucke or wiſdome "wee Engliſhmen have met with the Greekes in calling "him a Maker." Johnſon in his Diſcoveries, "A "poet is that which by the Greeks is called κατ' ἐξοχὴν, "Ο ΠΟΙΗΤΗΣ, a maker, or a feigner, &c." So Spencer uſes the word in his Fairy Queen, B. 3. C. 2. ſt. 3.

"But ah! my rhimes too rude and rugged are,
"When in ſo high an Object they do light,
"And ſtriving fit to make, I fear do mar.

Ποιεῖν, *verſus facere*. Julian in his Caeſars, Ὥσπερ Ὅμηρος ὀρθῶς ΠΟΙΩΝ ἔφη. Xenophon. in Sympoſ. Ἴσε γὰρ δήπου ὅτι ὁ Ὅμηρος ὁ σοφώτατος ΠΕΠΟΙΗΚΕ σχεδὸν περὶ πάντων τῶν ἀνθρωπίνων. Plato in Ione, Ἀλλὰ θείᾳ μοίρᾳ τοῦτο μόνον οἷός τε ἕκαστος ΠΟΙΕΙΝ καλῶς, ἐφ' ᾧ ἡ μοῦσα αὐτὸν ὤρμησαν.

6. A Midſummer-Night's Dream, Act. V.

quiry:

quiry: if he would conſider that originals have a manner allways peculiar to themſelves; and not only a manner, but a language: if he would compare one paſſage with another; for ſuch authors are the beſt interpreters of their own meaning: and would reflect, not only what allowances may be given for obſolete modes of ſpeech, but what a venerable caſt this alone often gives a writer. I omit the previous knowledge in ancient cuſtoms and manners, in grammar and conſtruction; the knowledge of theſe is preſuppoſed; to be caught tripping here is an ominous ſtumble at the very threſhold and entrance upon criticiſm; 'tis ignorance, which no gueſs-work, no divining faculty, however ingenious, can atone and commute for.

A learned [7] wit of France mentions a certain giant, who could eaſily ſwallow windmills, but was at laſt choak'd with a lump of freſh butter. Was not this exactly the caſe of Bentley, that giant in criticiſm, who having at one mouthful ſwallowed his learned antagoniſts, yet could not digeſt an Engliſh author, but expoſed himſelf to the cenſure of boys and girls? Indeed 'tis but a ſilly figure the beſt make, when they get beyond their ſphere; or when with no ſettled ſcheme in view, with no compaſs or card to direct their little ſkiff, they launch forth on the immenſe ocean of criticiſm.

7. Rabelais, B. IV. c. xvii.

SECT. II.

OF all the various tribes of critics and commentators, there are none who are ſo apt to be led into errors, as thoſe who, quitting the plain road of common ſenſe, will be continually hunting after paradoxes, and ſpinning cobwebs out of their own brains. To paſs over the cabaliſtic doctors, and the

the profound Jacob Behmen with his ſucceſſors; how in a trivial inſtance did both Scaliger and Voſſius fling away a deal of pains in miſinterpreting a line of Martial, that would not puzzle a ſchool-boy tolerably taught? Among the ancients 'twas cuſtomary to ſwear by what they eſteemed moſt dear; to this cuſtom the poet alludes, not without ſome malicious wit, in an epigram, where a Jew ſwears by the temple of the Thunderer; (the word Jehovah did not ſuit a Roman mouth;) "I don't believe "you, ſays Martial, ſwear by your pathic, your "boy Anchialus, who is dearer to you, than the "God you pretend to adore."

"[1] Ecce negas, juraſque mihi per templa tonantis:
"Non credo: jura, verpe, per Anchialum.

I knew an ingenious man who, having thoroughly perſuaded himſelf that Virgil's Aeneid was a hiſtory of the times, apply'd the ſeveral characters there drawn to perſons of the Auguſtan age. Who could Drances repreſent but Cicero?

"[2] Lingua melior, ſed frigida bello
"Dextera.
"Genus huic materna ſuperbum
"Nobilitas dabat, incertum de patre ferebat.

1. Mart. ep. XI, 95. vid. Scalig. in prolegom. ad libros de emendatione temporum. Et Voſſ. in notis ad Catullum. And our learned Spencer, who has examined the corrections of theſe critics.

2. Virg. Aen. XI, 358. &c. What he adds—*incertum de patre ferebat*, is exactly agreeable to what Plutarch relates of the accounts of Cicero's father. His mother's name was Helvia, one of the moſt honourable families of Rome.

Nor

Nor could any thing be more like, than Sergeſthus and Catiline of the Sergian family. In the deſcription of the games, he daſhes his ſhip thro' over eagerneſs againſt the rock. And the rock that Catiline ſplit on was his unbridled, licentious temper.

Theſe and ſome other obſervations, too numerous to be mention'd here, paſſed off very well; they carried an air of ingenuity with them, if not of truth. But when Iopas was Virgil, Dido Cleopatra, Achates Maecenas or Agrippa, Iapis Antonius Muſa, &c. what was this but playing the Procruſtes with hiſtorical facts?

SUPPOSE, in like manner, one had a mind to try the ſame experiment on Milton, and to imagine that frequently he hinted at thoſe times, in which he himſelf had ſo great a ſhare both as a writer, and an actor. Thus, for inſtance, Abdiel may be the poet himſelf:

" Nor number nor example with him wrought
" To ſwerve from truth, or change his conſtant
" mind
" Tho' ſingle.
" This was all thy care,
" To ſtand approv'd in ſight of God, tho'
" worlds
" Judg'd thee perverſe.

'Tis not to be ſuppoſed that the commonwealthſman Milton could bear to ſee an earthly monarch idolized, deified, called the lord, the anointed, the repreſentative of God: no, that ſight he endured not; he drew his pen, and anſwer'd himſelf the royal writer,

ΩΣ ΕΙΠΩΝ ΠΡΟΣ ΟΝ ΜΕΓΑΛΗΤΟΡΑ ΘΥΜΟΝ,

thus exploring his own undaunted heart,

" O heav'n, that ſuch reſemblance of the higheſt
" Should yet remain, where faith and realty
" Remain not!"

Who cannot ſee whom he meant, and what particular facts he pointed at in theſe lines?

" So ſpake the fiend, and with *Neceſſity*
" *The Tyrant's plea*, excus'd his deviliſh deeds.

Nor can any one want an interpretation for Nimrod, on whoſe character he dwells ſo long.

" Till one ſhall riſe
" Of proud ambitious heart, who (not content
" With fair equality, fraternal ſtate)
" Will arrogate dominion undeſerv'd
" Over his brethren, and quite diſpoſſeſs
" Concord, and law of nature from the earth:
" Hunting, (and men, not beaſts ſhall be his game)
" With war and hoſtile ſnare, ſuch as refuſe
" Subjection to his empire tyrannous.
" A mighty hunter thence he ſhall be ſtil'd
" Before the Lord, as in deſpite of heav'n
" Or of heav'n claiming ſecond ſov'reignty:
" And from rebellion ſhall derive his name,
" *Tho' of rebellion others he accuſe.*

Could the character of Charles the ſecond, with his rabble rout of riotous courtiers, or the cavalier ſpirit and party juſt after the reſtoration be mark'd

3. Hom. Il. λ. 403.

ſtronger

ronger and plainer, than in the beginning of the venth book?

But drive far off the barbarous diſſonance
Of Bacchus and his revellers, &c.

It needs not be told what nation he points at in e twelfth book.

Yet ſometimes nations will decline ſo low
From virtue (which is reaſon) that no wrong,
But juſtice, and ſome fatal curſe annex'd,
Deprives them of their outward liberty,
Their inward loſt.

Again, how plain are the civil wars imagined in e ſixth book? The Michaels and Gabriels, &c. ould have lengthen'd out the battles endleſs, nor ould any ſolution been found; had not Cromwell, utting on celeſtial armour, ΤΗΝ ΠΑΝΟΠΛΙΑΝ ΟΥ ΘΕΟΥ, (for this was [4] Milton's opinion) like e Meſſiah all armed in heavenly panoply, and aſcending

4. Milton points out this allegory himſelf, in his efence of Smectym. p. 180. fol. edit. "Then (that I may have leave to ſoare awhile as the poets uſe) then ZEAL, whoſe ſubſtance is ethereal, arming in compleat diamond, aſcends his fiery chariot drawn with two blazing meteors, figured like beaſts, but of a higher breed, than any the zodiack yields, reſembling two of thoſe four which Ezechiel and St. John ſaw, the one viſaged like a lion, to expreſs a power, high autority and indignation; the other of count'nance like a man, to caſt deriſion and ſcorn upon perverſe and fraudulent ſeducers: with theſe the invincible warriour ZEAL ſhaking looſely the ſlack reins drives over the heads of ſcarlet prelats and ſuch as are inſolent "to

aſcending his fiery chariot, driven over the malignant heads of thoſe who would maintain tyrannic ſway.

Let us conſider his tragedy in this allegorical view. Sampſon impriſon'd and blind, and the captive ſtate of Iſrael, lively repreſents our blind poet with the republican party after the reſtoration, afflicted and perſecuted. But theſe revelling idolators will ſoon pull an old houſe on their heads; and God will ſend his people a deliverer. How would it have rejoiced the heart of the blind ſeer, had he lived to have ſeen with his mind's eye, the accompliſhment of his pro-

" to maintain traditions, bruſing their ſtiff necks " under his flaming wheels." I have often thought that Milton plan'd his poem long before he was blind and had written many paſſages. There is now extant the firſt book written in his own hand. He let the world know he was about an epic poem; but deſignedly kept the ſubject a ſecret. In his eſſay on church government, p. 222. fol. edit. ſpeaking of epic poems, " If to the inſtinct of nature and the imboldning " of art ought may be truſted, and that there be " nothing *advers in our climat or the fate of this age* " it haply would be no raſhneſs from an equal diligence and inclination, to preſent the like offer in " our ancient ſtories." How near this to what he writes? IX, 44.

> *Unleſs an age too late, or cold*
> *Climate, or years, damp my intended wing*
> *Depreſt.*

'Tis eaſy to ſhew from other places in his proſe works many the like alluſions to his epic poem which in his blindneſs and retreat from the noiſe world, he compleated and brought to a perfection perhaps equal with Homer's or Virgil's.

pheti

phetic predictions? when a deliverer came and rescued us from the Philistine oppressors. And had he known the sobriety, the toleration and decency of the church, with a Tillotson at it's head; our laws, our liberties, and our constitution ascertain'd; and had considered too the wildness of fanaticism and enthusiasm; doubtless he would never have been an enemy to such a church, and such a king.

However these mystical and allegorical reveries have more amusement in them, than solid truth; and savour but little of cool criticism, where the head is required to be free from fumes and vapours, and rather sceptical than dogmatical.

[5] *Veri speciem dignoscere calles,*
Ne quæ subaerato mendosum tinniat auro?

5. Persius. V, 105.

SECT. III.

THE editors of Shakespeare are not without many instances of this over-refining humour upon very plain passages. In the comedy of Errors, Act III. (the plot of which play is taken from the Menaechmi of Plautus) Dromio of Syracuse is giving his master a ludicrous description of an ugly woman, that laid claim to him as his wife.

" S. Dro. I could find out countries in her.

" S. Ant. In what part of her body stands " Ireland?

" S. Dro. Marry, Sir, in her buttocks; I found " it out by the bogs.

" S. Ant. Where Scotland?

" S. Dro. I found it out by the barrenness, hard " in the palm of her hand.

" S. Ant. Where *France?*

" S. Dro.

" S. Dro. *In her forehead; arm'd and reverted*
" *making war againſt her* [1] *hair.*

Shakeſpeare had the hint from [2] Rabelais, where friar John is humouroufly mapping, as it were, Panurge:

" Behold there Aſia, here are Tygris and
" Euphrates; lo here Afric——on this ſide lieth
" Europe."

But our poet improves every hint, and with comic ſatyre ridicules the countries, as he goes along; Ireland for it's bogs, Scotland for it's barren ſoil, and France for a diſeaſe that is well known there,

" [3] Nomenque à gente recepit."

In her forehead, making war againſt her hair, is an alluſion to a certain ſtage of the diſtemper, when it breaks out in cruſty ſcabs in the forehead and hair or ſcalp; hence called *corona veneris*, the venereal crown: *armed and reverted*, are terms borrowed from heraldry. And this alluſion, obvious to the audience, frequently occurs in Johnſon, as well as elſewhere in our author, upon mentioning *a French crown.*

Mercutio likewiſe in Romeo and Juliet Act I. ridiculing the frenchified coxcombs, has an alluſion to another ſtage of this diſeaſe, when it gets into the bones. " Why is not this a lamentable thing,
" grandſire, that we ſhould be thus afflicted with
" theſe ſtrange flies, theſe faſhion-mongers, these
" *pardonnez-moy's*, who ſtand ſo much on the

1. The editors would have it, *making war againſt her heir:* i. e. making war againſt Henry IV. of Navarre; whom the French reſiſted, on account of his being a proteſtant.

2. Rabelais B. III. chap. 28.

3. Fracaſtorii Siphylis. I, 6.

" ne

new *forms*, that they cannot ſit at eaſe on the old *bench?* [4] *O their bones! their bones!*"

In Henry V. Act III. The French king and his nobles are ſpeaking contemptibly of Henry the fifth and the Engliſh army.

"Duke of Bourb. If thus they march along
Unfought withal, but I will ſell my dukedom,
To buy a foggy and a dirty farm
In that *ſhort nooky iſle* of Albion.

There is a figure in rhetoric named *meioſis*, which not unelegantly uſed when we extenuate and undervalue

4. They have altered this into, *O their bons! their ons!* But the ſame alluſion Pandarus makes, or rather in the Παράβασις) the poet in the concluſion of Troilus and Creſſida.

As many as be here of Pandar's hall,
Your eyes half out, weep out at Pandar's fall;
Or if you cannot weep yet give ſome groans,
Though not for me, yet for your aking bones,
Brethren and ſiſters of the hold-door trade,
Some two months hence my will ſhall here be made:
It ſhould be now; but that my fear is this,
Some galled gooſe of Wincheſter would hiſs;
Till then, I'll ſweat, and ſeek about for eaſes,
And at that time bequeath you my diſeaſes.

the firſt part of King Henry VI. Act I.* The Duke Glouceſter upbraiding the biſhop of Wincheſter ſays,

Thou that giv'ſt whores indulgencies to ſin.

and preſently after calls him, *Wincheſter gooſe.* There now extant an old manuſcript (formerly the office-ok of the court-leet held under the juriſdiction of the hop of Wincheſter in Southwark) in which are men-n'd the ſeveral fees ariſing from the brothel-houſes allow'd

dervalue any thing. The Frenchman therefore ca
our iſland *ſhort nooky*, according to the [5] figure
made in the maps, and according to the comp
riſon of it to the great ideas, which Frenchma
like he conceived of his own country. How muc
more poetical is this, than the alteration of the e
tors into *nook-ſhotten iſle?*

In the firſt part of K. Henry VI. Act I.

" Daup. Thy promiſes are like Adonis' garde
" That one day bloom'd and fruitful were t
" next.

allow'd to be kept in the biſhop's manour, with t
cuſtoms and regulations of them. One of the articles

De his, qui cuſtodiunt mulieres, habentes nefandam inf mitatem.

Item, That no ſtewholder keep any woman with his houſe, that hath any ſickneſs of brenning b that ſhe be put out upon pain of making a fy unto the Lord of C ſhillings.

This ſickneſs of brenning, and the antiquity of t diſeaſe is mention'd in two letters printed in the phil ſophical tranſactions, No. 357 and 365. This mig vindicate Shakeſpeare from an anachroniſm, in me tioning a diſeaſe in the reign of K. Henry VI. whi ſome think never exiſted in the world till the reign Henry VII. about the year 1494. after Columbus a his crew returned from the famous expedition to the I dies. And the ſwelling in the groin occaſion'd by t filthy diſeaſe was call'd a *Wincheſter gooſe*. But Shak ſpeare, as a poet, might claim priviledges which a hiſt rian cannot, be the ſtate of the controverſie how it w

Famam ſequere et ſibi convenientia finge,

5. *Inſula naturâ triquetra.* Caeſ. de bell. Gall. L.

poet can create: what ſignifies it then if the otto of Calypſo, or the gardens of Alcinous and donis, had not any exiſtence but in poetical ima-ination? [6] Pliny ſays, *That antiquity had nothing greater admiration than the gardens of the He-perides and of the kings Adonis and Alcinous.* i. e. they exiſted in the deſcriptions of the poets. penser deſcribes the gardens of Adonis in his Fairy Queen B. III. c. 6. ſ. 42. and copies [7] Homer's de-ription of the gardens of Alcinous. Shakeſpeare ad his eye on both theſe poets. To omit what ohnſon writes, in *Every man out of his humour*, ct IV. ſc. 8. I ſhall cite Milton. IX, 439.

Spot more delicious than thoſe gardens feign'd
Or of [8] *reviv'd Adonis*, or renown'd
Alcinous, hoſt of old Laertes' ſon.

If this place of Milton is not underſtood with reat latitude, there will be a confuſion of the poe-ical deſcriptions of Adonis' gardens, with thoſe little ortable gardens in earthen pots which they exhi-ited at the feſtival of revived Adonis. Arſinoe in Theocritus Idyl. XV. in honor of Adonis has theſe ardens in ſilver baſkets; but this feſtival was cele-rated by a queen.

ΠΑΡ Δ' ΑΠΑΛΟΙ ΚΑΠΟΙ ΠΕΦΥΛΑΓΜΕΝΟΙ ΕΝ ΤΑΛΑΡΙΣΚΟΙΣ ΑΡΓΥΡΕΟΙΣ.

However

6. Pliny L. XIX. c. iv.
7. Hom. Od. ν. 117.
8. The ſtory is frequently alluded to. See Sandys' ravels p. 209. Maundrell p. 34, 35. Milton himſelf , 446. &c. Dr. Bentley has taken notice of this [*ſeeming*] miſtake of Milton; but never gave himſelf ny trouble to examine into the meaning of it. *Thoſe gardens*

However the gardens of revived Adonis became a proverb for things of ſhew without ſubſtance, as well as for what was of little value and periſhable. 9 In the Caeſars of Julian, Conſtantine, having ſpoken his ſpeech, is thus taken up ſhort by Silenus, "But "would you then, Conſtantine, put off your *gardens* "*of Adonis* upon us for things of worth and ſub- "ſtance?" "What, replys Conſtantine, do you "mean by Adonis' gardens?" "Thoſe (ſays Si- "lenus) which the women plant with herbs in ho- "nor of that minion of Venus in little earthen "pots filled with dirt, which as ſoon allmoſt as "they begin to flouriſh immediately wither and "decay away." Theſe are *properly* the gardens of revived Adonis; Milton therefore might have avoided this ambiguity by leaving out *revived*, as thus.

"Spot more delicious than thoſe gardens feign'd
"Or of Adonis, or Alcinous
"Renowned hoſt of old Laertes' ſon.

Our Shakeſpeare's expreſſion is beyond all exception and cenſure.

In Macbeth Act III. Macbeth having murdered Duncan, reſolves now not to ſtop ſhort, but to deſtroy, root and branch, all thoſe whom he

gardens feign'd, i. e. by the poets: ſo that he diſtinguiſhes them from thoſe earthen pots planted with herbs and flowers, and exhibited at his feſtival.

9. Καὶ ὁ Σειληνὸς, Ἀλλ' ἢ τὰς Ἀδώνιδος κήπους ὡς ἔργα ἡμῖν, ὦ Κωνσταντῖνε, ἑαυτῷ προσφέρεις; [lege cum Voſſ. cod. προφέρεις;] τί δὲ, εἶπεν, εἰσὶν οὓς λέγεις Ἀδώνιδος κήπους; [Οὓς repone, abſorpt. à prior. Syllab.] αἱ γυναῖκες, ἔφη, τῷ τῆς Ἀφροδίτης ἀνδρὶ φυτεύουσιν, ὀστρακίοις ἐπαμησάμενοι γῆν λαχανίαν. χλωρήσαντα δὲ ταῦτα πρὸς ὀλίγον αὐτίκα ἀπομαραίνεσθαι.

imagined

agined to ſtand in his way, or his poſterity's to e crown.

We have [10] *ſcorch'd* the ſnake, not kill'd it,
She'll cloſe and be herſelf.

he alluſion is to the ſtory of the Hydra. *We have rched the ſnake*, we have indeed Hercules-like cut f one of it's heads, and *ſcorch'd* it, as it were, as he d aſſiſted by Iolaus, hindering that one head thus orch'd from ſprouting again: but ſuch a wound ill cloſe and cure; our Hydra-Snake has other ads ſtill, which to me are as dangerous as Dun-n's; particularly that of Banquo, Fleance, &c. he alluſion is learned and elegant.

In Macbeth Act IV.
1. Witch. Thrice the brinded Cat has mew'd.
2. Witch. *Thrice and once* the hedge-pig whin'd.
3. Witch. [11] Harper cryes 'tis time, 'tis time.
1. Witch. Round about the cauldron go,
In the poiſon'd entrails throw.

hrice the cat——four times the hedge-hog, &c. ve given ſignals for us to begin our incantations. *hrice and four times*, i. e. frequently; *terque quaterque.*

10. They have changed this reading into, *ſcotch'd e ſnake.*

11. Harper, a dog's name; one of their familiars. one of Acteon's hounds was named, Ovid. Met. l, 222. *Harpalos, ab ἁρπάζω rapio.* Our poet ſhews great knowledge in antiquity in making the *dog* give e ſignal. Hecate's dogs are mention'd in all the poets moſt. Virg. Aen. VI, 257.

Viſaeque canes ululare per urbem
Adventante deâ.

Theoc.

terque. As yet no incantation is begun; nor is there any reaſon to alter the context into *twice and once*, (which ſome have done,) tho' three be a magical number, as Virgil ſays,

" [12] Numero deus impare gaudet.

But ſuppoſe the incantation was begun, the numbers *three* and *nine* are not always uſed. The witch Circe, in Ovid, in her magical operations is thus de cribed,

" [13] Tum *bis* ad occaſum, *bis* ſe convertit ad ortus."

And Statius in the infernal ſacrifice.

Theb. IV, 545.

" Lacte *quater* ſparſas.

In Julius Caeſar Act II. Porcia ſays to Brutus,

" To keep with you at meals, *comfort* your bed
" And talk to you ſometimes?

Theoc. II, 35,

Θέσυλι, ταὶ κύνες ἄμμιν ἀνὰ πόλιν ὠρύονται,
Ἃ θεὸς ἐν τριόδοισι.

Hecaten vocat altera, ſaevam
Altera Tiſiphonen. Serpentes atque videres
INFERNAS *errare* CANES. Hor. ſ. 1. 8.

Apollon. l. 3. 1216.

Ὀξείῃ ὑλακῇ ΧΘΟΝΙΟΙ ΚΥΝΕΣ ἰφοίγσονλο.

It ſhould be χθόνιαι κύνες, in the feminine gender, as Horace has it: and ſo Homer, when ſpeaking of anything infamous, contemptible, &c.

12. Virg. ecl. VIII, 75.
13. Ovid, Met. XIV, 386.

" Th

" This is but an odd phraſe, and gives as odd an " idea, " ſays Mr. Theobald. He therefore ſubſtitutes, *conſort*. But this good old word, however diſuſed thro' modern refinement, was not ſo diſcarded by Shakeſpeare. Henry VIII. as we read in Cavendiſh's life of Woolſey, in commendation of queen Katherine, in public ſaid, " She hath beene " to me a true obedient wife, and as *comfortable* as " I could wiſh." And our marriage ſervice Mr. Theobald might as well quarrel with, as uſing as odd a phraſe, and giving as odd an idea.

In the Midſummer-Night's Dream, Act IV.

" Oberon. Then, my queen, in [14] ſilence *ſad*,
" Trip we after the night's ſhade.

In ſilence ſad, i. e. ſtill, ſober. As Milton deſcribes the evening, IV, 598.

" Now came *ſtill* evening on, and twilight gray
" Had in her *ſober* livery all things clad.
" Silence accompany'd.

That *ſad* and *ſober* are ſynonimous words, and ſo uſed formerly, is plain from many paſſages in our author.

In Much ado about Nothing, Act II.

" Benedick. This can be no trick, the conference was *ſadly* born.

And in Milton VI, 540.

" He comes, and ſettled in his face I ſee
" *Sad* reſolution and ſecure.

Sad, i. e. ſober, ſedate.

14. They have printed it, *In ſilence ſade*.

Spencer in his Fairy Queen. B. I. c. 10. ſt. 7.

" Right cleanly clad in comely *ſad* attire.

i. e. ſober, grave.

And B. 2. c. 2. ſt. 14.

" A ſober *ſad* and comely courteous dame.

Theſe few inſtances, among many others that may eaſily be given, are ſufficient to ſhew how ingenious commentators may be led into miſtakes, when once they indulge their over-refining taſt, and pay greater complements to their own gueſſes, than to the expreſſions of the author.

SECT. IV.

THERE is no ſmall elegance in the uſe of a figure which the rhetoricians call *apoſiopeſis*, when in threatening, or in the expreſſion of any other paſſion, the ſentence is broken, and ſomething is left to be ſupplied. 'Tis a figure well known from that common paſſage in Virg. Aen. I, 138.

" Quos ego—ſed motos praeſtat componere fluc-
" tus.

And Aen. III, 340.

" Quid puer Aſcanius? ſuperatne et veſcitur aurâ
" Quem tibi jam Troja——

So in king Lear, Act II.

" Lear. No, you unnatural hags,
" I will have ſuch revenges on you both,
" That all the world ſhall—I will do ſuch things
" What they are yet I know not.

I menti

I mention theſe well-known places to introduce others leſs known. And here I beg leave to explain a paſſage in Horace, who uſes this figure with the utmoſt elegance in his ode to Galatea. Venus is introduced jeſting on Europe,

Mox ubi luſit ſatis, Abſtineto
Dixit irarum calidaeque rixae:
[1] *Cum tibi inviſus laceranda reddet*
Cornua taurus——

What then? Why then treat this odious creature as cruelly or ——as kindly as you pleaſe. 'Tis an elegance not to be ſupplied in words. Immediately Venus begins ſoothing her vanity with the dignity of her lover, and with her giving a name to a part of the world. Whether any commentator has taken notice of this beauty in Horace, I don't know: Dr. Bentley is at his old work, altering what he could not taſte.

This figure has a very near reſemblance to another called by the Greeks, τὸ σχῆμα παρ' ὑπόνοιαν, *figura praeter expectationem:* when the ſentence is in ſome meaſure broken, and ſomewhat added otherwiſe than you expected. Ariſtophanes in Plut. ỳ. 26.

Χρ. Ἀλλ' οὔ σε κρύψω· τῶν ἐμῶν γὰρ οἰκετῶν
Πιστόταλον ἡγοῦμαί σε κἀκλεπίσταλον.

Well, I'll not conceal it from thee: for of all my domeſtics

1. Hor. L. II. Od. 27. The Dr. would thus alter the paſſage.

JAM *tibi* INJUSSUS *laceranda reddet*
Cornua taurus.

I think thee to be the moſt truſty and—the greateſt knave.

'Twas expected he ſhould have added, *and the honeſteſt.*

I come now to our author, and ſhall cite a few places, which, as far as I find, have eſcaped notice, and on that account, have been mended or mangled.

In the Merry Wives of Windſor, Act II.

" Ford. Tho' Page be a ſecure fool, and ſtand " ſo firmly on his wife's—[2] *Frailty*; yet I cannot " put off my opinion ſo eaſily." He was going to ſay *honeſty*; but corrects himſelf, and adds unexpectedly, *frailty*, with an emphaſis, as in Hamlet, Act I.

Frailty, thy name is woman.

This well ſpoken gives ſurpriſe to the audience; and ſurpriſe is no ſmall part of wit.

In Othello, Act I.

" Brab. Thou art a villain.
" Iago. Thou art a —— ſenator.

A ſenator is added beyond expectation; any one would think Iago was going to call him as bad names, as he himſelf was called by the ſenator Brabantio.

Firſt part of Henry IV. Act I.

" Hotſp. Revolted Mortimer!
" He never did fall off, my ſovereign liege.

2. They would read, *Fealty.*

" But

" But by the chance of war—To prove that true,
" Needs no more but one tongue.

So this paſſage ſhould be pointed; but not a ſyllable altered. Hotſpur is going to ſpeak only not treaſon; but corrects himſelf by a beautiful apoſiopeſis.

In Coriolanus, Act II. Menenius ſpeaking of Coriolanus,

" Where is he wounded? Vol. I'th'ſhoulder,
" and i'th' left arm: there will be large cicatrices
" to ſhew the people, when he ſhall ſtand for his
" place. He received in the repulſe of Tarquin
" ſeven hurts i'th'body. Men. One i'th' neck,
" and [4] two i'th' thigh—there's nine that I know.

The old man, agreable to his character, is minutely particular: *Seven wounds? let me ſee; one in the neck, two in the thigh——Nay I am ſure there are more; there are nine that I know of.*

In Macbeth, Act II.

" Macb. To know my deed——'twere beſt
" not know myſelf.

To know my deed! No, rather than ſo, 'twere beſt not know myſelf.

In Othello, Act V.

" Put out the light, and then—put out the light!
" If I quench thee, &c.

Othello enters with a taper (not with a ſword, for he intended all along to ſtrangle his wife in her bed) and in the utmoſt agony of mind ſays, he has a

[4] They have printed it, *And one too i'th' thigh.*

cauſe for his cruelty, a cauſe not to be named to the chaſt ſtars: 'tis fit therefore Deſdemona ſhould die. *I'll put out the light and then*—ſtrangle her, he was going to ſay: but this recalls a thouſand tender ideas in his troubled ſoul: he ſtops ſhort——*If I quench the taper, how eaſy 'tis to reſtore its former light; but, ô Deſdemona, if once I put out thy light*, &c.

SECT. V.

I HAVE often thought, in examining the various corrections of critics, that if they had taken more care of commas and points, and had been leſs fond of their own whims and conceits, they might oftener have retrieved the author's words and ſenſe. As trifling as this may appear, yet trifles ſhould not be always over-look'd. Suppoſing ſome paſſages in Horace and Milton had been better pointed and leſs changed, would Dr. Bentley's editions have been leſs learned? For inſtance, the lyric poet in ridicule of the vulgar opinion of the tranſmigration of ſouls, as well as to ſhew the inhumanity of ſailors, feigns a dialogue between the ghoſt of Archytas and a mariner, who finds Archytas' body on the ſhore. The mariner tauntingly aſks him what availed all his aſtrology and geometry, ſince he was to die ſo ſhortly; [MORITURO: on this word depends moſt of what follows] The ghoſt replies, "Occidit & Pelopis genitor, &c. *What wonder, ſince demigods and heroes have died? Ay*, anſwers the mariner quickly, *and your Pythagoras too, for all his ridiculous talk of the tranſmigration of ſouls.*

"Naut. Habentque
"Tartara Panthoiden, &c.

Archytas takes him up with great gravity,

"Judice

" Judice te, non ſordidus auctor
" Naturae verique.

Then he goes on, letting him know how all mankind muſt come to their long home by various ways; and gives his trade a touch of ſatyre,

" Exitio eſt avidis mare nautis.

Dr. Bentley here by reading *avidum* deſtroys the poinancy. However the inhuman ſailor leaves the body unburied on the ſhore, deaf to the intreaties of Archytas.

Of all the odes in Horace the thirteenth of the ſecond book ſeems to be written in the trueſt ſpirit. It muſt be ſuppoſed to be uttered immediately, when he juſt eſcaped the fall of a tree: he ſcarcely recovers himſelf, but pours out this imprecation,

" [1] Ille et nefaſto te poſuit die,
" (Quicunque primùm) et ſacrilega manu
" Produxit, Arbos, &c.

" Ille venena colchica,
" Et quicquid uſquam concipitur nefas
" Tractavit.

The ſentence is deſignedly embarraſſed, and the verſes are broken, and run one into the other with great art, *Ille venena colchica et quicquid*, &c. All is contrived to ſhew the hurry and confuſion of the poet. As ſoon as he gets breath, the firſt reflection is

1. *Illum, ô, nefaſto te poſuit die*
Quicunque primum, &c.
Ille venena Colcha,
Et quicquid, &c. So Dr. Bentley corrects.

very natural upon the dangers conſtantly threatning human life.

" Quid quiſque vitet, nunquam homini ſatis
" Cautum eſt in horas. Navita Boſphorum
" Poenas perhorreſcit; neque ultra
" Caeca *timent* aliunde fata.

I ſhould like this reading *timent* better, if authorized by any book: for the tranſition, from the ſingular to the plural, is not only an elegant variety, but even the verſe ſeems to require it.—The poet next begins to think how near he was viſiting the regions below, and ſeeing his lyric friends; at the very mentioning of whom, he ſtarts out into enthuſiaſtic rapture, and forgets every misfortune of human life. This is the true ſpirit and genius of lyric poetry.

In the ſeventh epode a ſlight pointing ſets to right the following verſes,

[a] *Fugit juventas, et verecundus color*
Reliquit; oſſa pelle amicta luridâ.

My youth is fled, and my blooming colour has forſaken me: my bones are covered with ſkin all wan and pale.

2. *Fugit Juventas, et verecundus color*
Reliquit oſſa pelle amicta lurida.

" Quibus verbis olim offenſus vir magnus Julius " Scaliger, *Quis*, inquit, *dicat colorem reliquiſſe oſſa?* " *non igitur debuit dicere oſſa amicta pelle, ſed reliquiſ-* " *ſe pellem amicientem oſſa.* Nihil hac cenſura juſtius clariuſve dici poteſt." So far Bentley; he alters therefore the paſſage thus;

Fugit juventas; et verecundus color
Reliquit ORA, *pelle amicta lurida.*

And

And in the ſecular poem:

[3] *Voſque veraces cecinisſe, Parcae,*
(Quod ſemel dictum eſt ſtabiliſque rerum
Terminus ſervet!) bona jam peractis
Jungite fata.

And ye, O weird ſiſters, ever true in your prophetic verſes, (and, oh, may a ſtable period of theſe things preſerve what ye have once declared!) add happy deſtinies to thoſe already paſt.

'TIS time now to return to our dramatic poet; and I ſhall here lay before the reader ſome few paſſages, where not a word is changed, but only the pointing; and ſhall ſubmit to his judgment whether or no any further alteration is required.

In Meaſure for Meaſure, Act IV.

" Aug. But that her tender ſhame
" Will not proclaim againſt her maiden loſs,
" How might ſhe tongue me? [4] Yet reaſon dares
" her. No:
" For my authority bears a credent bulk;
" That no particular ſcandal once can touch;
" But it confounds the breather.

3. Thus printed in Dr. Bentley's edition,

Voſque veraces cecinisſe Parcae,
Quod ſemel dictum STABILIS PER AEVUM
Terminus ſervet, bona jam peractis
Jungite fata.

4. *Yet reaſon dares her:*

" The old folio impreſſions read, *yet reaſon dares her no:*—perhaps, *dares her note:* i. e. ſtifles her voice, frights her from ſpeaking." Mr. Theobald.

Were it not for her maiden modesty, how might the Lady proclaim my guilt? Yet (you'll say) she has reason on her side, and that will make her dare to do it. I think not; for my authority is of such weight, &c.

In Cymbeline, Act V.

" Posthumus. Must I repent?
" I cannot do it better than in gyves,
" Desir'd, more than constrain'd. [5] To satisfie,
" (If of my freedom 'tis the main part) take
" No stricter tender of me, than my all.

Must I repent? (says Posthumus in prison) *I cannot repent better than now in gyves; desir'd, more than constrain'd. To make what satisfaction I can for my offences, (if this be, as really 'tis, the main part left of my freedom,) take no stricter surrender of me than my all, my life and fortune.*

In Othello, Act I.

The Moor is asking leave for Desdemona to go with him to Cyprus,

" I therefore beg it not,
" To please the palate of my appetite,
" Nor to comply with heat, (the young affects,)
" In my [6] defunct and proper satisfaction:
" But to be free and bounteous to her mind.

I don't beg it meerly to please my appetite, nor to comply with lustful heat, (which are youthful af-

5. 'Tis printed in Mr. Theobald's edition, by conjecture,

To satisfie,
I d'off my freedom.

6. They read, *distinct.*

fections)

affections) in my own ſatisfaction, which is, as it were defunct, and proper to my age, being declined into the vale of years: But I beg it in compliance to Deſdemona's mind. The word *defunct* is not to be taken ſtrictly here as ſignifying abſolutely dead; but almoſt ſo; or from the lat. *defunctus*, it might mean, diſcharged from youthful appetite, and proper to his age and character. So afterwards, Act II. Iago ſays, "When the blood is made dull "with the act of ſport, there ſhould be (again to "inflame it, and to give ſatiety a freſh appetite) "lovelineſs in favour, ſympathy in years, manners "and beauties: all which the Moor is *defective* in." Now if any alteration were to be propoſed, inſtead of *defunct* the propereſt word ſeems *defect*,

"In my *defect* and proper ſatisfaction.

In which ſenſe the Latins uſe *defectus*; and 'tis well known how frequently in Shakeſpeare's time they made Latin words Engliſh. Tacitus in Annal. L. IV. c. 29. *Lentulus ſenectutis extremae, Tubero defecto corpore.* And Martial, L. 13. Ep. 77.

Dulcia *defectâ* modulatur carmina linguâ
"Cantator cygnus funeris ipſe fui.

Or what if, with a ſlighter variation ſtill, we read?

"I therefore beg it not
"To pleaſe the palate of my appetite,
"Nor to comply with heat, (the young affects
"In *me* defunct) and proper ſatisfaction:
"But to be free and bounteous to her mind.

i. e. The youthful affections being in me defunct, &c.

In

In K. John, Act I. Philip Faulconbridge has been juſt knighted.

" Phil. James Gurney, wilt thou give us leave a
" while?
" Gurn. Good leave, good Philip.
" Phil. Philip, *Sparrow*, James.
" There's toys abroad; anon I'll tell thee more.

Mr. Pope thus explains it, " Call me Philip? You " may as well call me ſparrow; Philip being a " common name for a tame [7] ſparrow." 'Tis not to be wonder'd that Mr. Theobald ſhould turn a deaf ear to whatever Mr. Pope offers by way of criticiſm: he therefore alters the place thus. *Philip! ſpare me James.* Without changing a word, why ſhould we not read, taking the whole in Mr. Pope's ſenſe?

" Gurn. Good leave, good Philip.
" Phil. Philip? *Sparrow!* James,
" There's toys abroad; anon I'll tell thee more.

7. So Prior in his poem intitled, The Sparrow and Dove:

S. *I woo'd my couſin* PHILLY *Sparrow.*

SECT. VI.

BUT are there no errors at all crept into the copies of Shakeſpeare? Perhaps more than into any one book, publiſhed ſince the invention of printing. But theſe errors may often be accounted for, and the cauſe once known, the cure will follow of courſe.

Not only the words in all languages are ever fleeting, but likewiſe the manner of ſpelling thoſe words is ſo very vague and indeterminate, that almoſt

moſt every one varies it according to his own whim and fancy. This is not only true of the more barbarous countries, but was likewiſe the caſe of the more polite languages of the Greeks and Romans. The ſpelling of Virgil differ'd from that of Ennius; and later Romans ventured to vary from even the [1] Auguſtan age: Nor were the [2] alterations leſs in the Grecian language; and every country followed their own pronunciation, and ſpelt in a great meaſure accordingly.

It may be proper, in order to aſcertain ſome readings in our author, juſt to obſerve, that in the reign of queen Elizabeth the ſcholars wrote *auncient*, *taulk*, *chaunce*, &c. keeping to the broader manner of pronunciation; and added a letter often to the end of words, as *ſunne*, *reſtleſſe*, &c. ſometimes to give them a ſtronger tone as, *doo*, *wee*, *mee*, &c. the *y* they expreſſed by *ie*, as, *anie*, *bodie*, &c. Tho' many other inſtances may be given, yet the generality of thoſe writers paid very little regard either to etymology or pronunciation, or the peculiar genius of our language; all which ought to be conſidered. As to Shakeſpeare, he did not ſeem to take

1. Auguſtus himſelf had little regard to ſtrict orthography, as appears in Suetonius's life of Aug ſect 88.

2. Some letters were added by Epicharmus and Simonides. A ſpecimen of the manner in which Homer's earlieſt copies were written, is as follows:

ΜΕΝΙΝ ΑΕΔΕ ΤΗΕΑ ΠΕΛΕΙΑΔΕΟ ΑΚΗΙΛΕΟΣ
ΟΛΟΜΕΝΕΝ Ε ΜΥΡΙ ΑΚΗΕΟΙΣ ΑΛΓΕΑ ΤΗΕΚΕΝ
ΠΟΛΛΑΣ ΔΙΦΗΤΗΙΜΟΣ ΠΣΥΚΗΑΣ ΑΙΔΙ ΠΡΟΙΑΠΣΕΝ
ΕΡΩΟΝ ΑΥΤΟΣ ΔΕ ΓΕΛΟΡΙΑ ΤΕΥΚΗΕ ΚΥΝΕΣΣΙΝ
ΟΙΟΝΟΙΣΙ ΤΕ ΠΑΣΙ ΔΙΟΣ ΔΕ ΤΕΛΕΕΤΟ ΒΟΛΕ
ΕΚΣ Ο ΔΕ ΤΑ ΠΡΟΤΑ ΔΙΑΣΤΕΤΕΝ ΕΡΙΣΑΝΤΕ
ΑΤΡΕΔΕΣ ΤΕ ΓΑΝΑΚΣ ΑΝΔΡΟΝ ΚΙ ΔΙΟΣ ΑΚΗΙΛΛΕΥΣ

much

much care about the printing of thoſe plays, which were publiſhed in his life, but left it to the printers and players; and thoſe plays, which were publiſhed after his death, were liable to even more blunders. So that his ſpelling being often faulty, he ſhould thence be explained by ſome happy gueſſing or divining faculty. This ſeems one of the eaſieſt pieces of criticiſm; and what Engliſh reader thinks himſelf not maſter of ſo trifling a ſcience? When he receives a letter from his friend, errors of this kind are no impediment to his reading: and the reaſon is, becauſe he generally knows his friend's drift and deſign, and accompanies him in his thoughts and expreſſions. And could we thus accompany the diviner poets and philoſophers, we ſhould commence criticks of courſe. However I will mention an inſtance or two of wrong ſpelling in our poet, and leave it to the reader to judge, whether ſuch trifling blunders have been ſufficiently reſtored.

In Hamlet, Act III. in Mr. Theobald's edition, p. 301. the place is thus printed:

" Hamlet. For thou doſt know, oh Damon
" dear,
" This realm diſmantled was
" Of Jove himſelf, and now reigns here
" A very, very *Paddock*.
" Hor. You might have rhim'd.

The old copies read, *Paicock*, *Paiocke* and *Pajocke*. Mr. Theobald ſubſtitutes *Paddock*, as neareſt the traces of the corrupt ſpelling: Mr. Pope, *Peacock*; (much nearer ſurely to *Paicock*, than Mr. Theobald's *Paddock*) thinking a fable is alluded to, of the birds chuſing a king, inſtead of the eagle, the peacock. And this reading of Mr. Pope's ſeems to me exceeding

ceeding right. Hamlet, very elegantly alluding to the friendſhip between Pythias and his ſchool-fellow Damon, calls Horatio, his ſchool fellow, *Damon dear*; and ſays, this realm was diſmantled *of Jove himſelf*, (he does not ſay of Jove's bird, but heightning the compliment to his father, *of Jove himſelf,*) *and now reigns here, a very Peacock*; meer ſhew, but no worth and ſubſtance. Horatio anſwers,

" You might have rhim'd:

i. e. you might have very juſtly ſaid,

" A very, very *Aſs*.

Now Horatio's reply would have loſt it's poinancy, had Hamlet called his uncle, *a paddock*; for ſurely a toad or paddock is a much viler animal than an aſs.

Again, in that well-known place where the ghoſt ſpeaks to Hamlet, nothing, as it ſeems to me, ſhould be altered but a trifling ſpelling:

" 3 Cut off even in the bloſſoms of my ſin,
" Unhouzzled, diſappointed, unaneal'd.

UNHOUSEL'D, i. e. not having received the ſacrament. Houſel is the eucharift or ſacrament. Sax. huſl Lat. *hoſtiola:* to houſel is to give the ſacrament to one on his death-bed: *And certes oncs a year at leſt it is lawful to be houſeled.* Chaucer in the parſon's tale, p. 212. DISAPPOINTED,

3. Mr. Theobald has very rightly explain'd this paſſage: but why inſtead of *diſappointed* he ſubſtitutes *unappointed*, I can't find any reaſon; nor does he himſelf give any. In ſome editions, without any authority or critical ſkill, they have printed,

Unhouſel'd, unanointed, unanneal'd.

having

having miſſed of my appointment by the prieſt; not confeſſed and been abſolved. *Appointment* is ſo uſed in Meaſure for Meaſure, Act. III. *Your beſt appointment make with ſpeed*; i. e. what reconciliation for your ſins, what penance is appointed you. UNANNEIL'D, not having the laſt **anneplynge**, extreme unction: **aneled**, *anoyled*, from the Lat. *oleo inunctus*.

In Othello, Act V.

" I've rubb'd this young *Qual* almoſt to the ſenſe,
" And he grows angry.

Iago is ſpeaking of Roderigo, a quarrelſome and lewd young fellow. Now of all birds a *Quail* is the moſt quarrelſome and lewd, a fit emblem of this rake. The Romans fought them as we fight our cocks. Ovid. Amor. L. II. eleg. VI.

Ecce coturnices inter ſua praelia vivunt.

In Antony and Cleopatra, Act. II. Antony ſays of Octavius, *His quails ever beat mine.* The lewdneſs of this bird is mention'd by Xenophon in his memoirs of Socrates, L. II. c. I. Οὐκοῦν καὶ ἄλλα ὑπὸ λαγνείας, οἷον οἵτε ὀρτυγες καὶ οἱ πέρδικες πρὸς τὴν τῆς θηλείας φωνὴν τῇ ἐπιθυμίᾳ καὶ τῇ ἐλπίδι τῶν ἀφροδισίων φερόμενοι, καὶ ἐξισάμενοι τῷ τὰ δεινὰ ἀναλογίζεσθαι, τοῖς θηρατροις ἐμπίπτουσιν; *Are there not other creatures that by reaſon of their wantonneſs, as* quails *and partridges, which thro' a laſcivious deſire of their females run to their call, void of all ſenſe of danger, and thus fall into the ſportſmen's ſnares?* Hence it ſeems no bad etymology which ſome give of this word *quail*, deriving it from the Greek καλεῖν, in alluſion to it's calling for it's mate. In Troilus and Creſſida, Act V. young wanton wenches are metaphorically named

amed *quails*. Thersites calls Agamemnon, *An honeſt fellow and one that loves quails*. The *quail* herefore, male or female, is a juſt emblem of the ollowers of Venus in either ſex. But conſidering too as a fighting bird, how properly is it apply'd o Roderigo, who fooliſhly followed Deſdemona, nd at laſt, quarreling with Caſſio, was killed in the ray? Can we doubt then, but that Shakeſpeare originally intended to write,

" I've rubb'd this young *quail* almoſt to the ſenſe,
" And he grows angry?

He intended, I ſay, to write, as he perhaps then pelt it, *quale*, and omitting the laſt letter, the tranſcriber gave us a ſtrange kind of word, which ſome f the editors have alter'd into *knot* and *quab*: the meaning of which words, as applicable to this place, s not in my power to explain.

In Antony and Cleopatra, Act II.

" Antony. Say to me, whoſe fortune ſhall riſe
" higher,
" Caeſar's or mine?
" Soothſayer. Caeſar's. Therefore, O Antony,
" ſtay not by his ſide.
" Thy Daemon (that's thy ſpirit which keeps
" thee) is
" Noble, couragious, high, unmatchable,
" Where Caeſar's is not. But near him thy Angel
" Becomes A FEAR, as being o'erpower'd; and
" therefore
" Make ſpace enough between you.

A letter is here omitted, and we muſt read *afeard*. o the word is ſpelt in Spencer, B. VI. c. 1. ſt. 19.

" Againſt

" Againſt him ſtoutly ran, as nought AFEARD.

'Tis often uſed by Shakeſpeare. Merry Wives of Windſor, Act III. Slend. *I care not for that, but that I am* affeard. Macbeth, Act IV. *Wear thou thy wrongs, His title is* affeard. And elſewhere. There is indeed a paſſage in Spencer's Fairy Queen. B. V. c. 3. ſt. 22. That may ſeem to vindicate the received reading, which is as follows.

As for this lady which he ſheweth here,
Is not (I wager) Florimel at all;
But ſome fair franion, fit for ſuch a fear
That by misfortune in his hand did fall.

Fit for ſuch a fear, i. e. fit for ſuch a fearful perſon, ſuch a coward; as perhaps ſome might think it ſhould be interpreted. But this place in Spencer is wrongly ſpelt, and it ſhould be thus written,

But ſome fair frannion, fit for ſuch a fere.

But ſome looſe creature fit for ſuch a companion. *Fere* is ſo uſed by Spencer and Chaucer. So that Spencer and Shakeſpeare ſhould both be corrected. The ſtory is taken from Plutarch in his life of Antony. Λέγων τὴν τύχην αὐτῦ, λαμπροτάτην ἔσαν καὶ μεγίστην, ὑπὸ τῆς Καίσαρος ἀμαυρῦσθαι. The Latin tranſlator is wrong here, Τυχὴ is his Genius, not chance or fortune.— ὁ γὰρ σὸς Δαίμων τὸν τύτυ φοβεῖται καὶ γαῦρον ὢν καὶ ὑψηλὸν ὅταν ἢ καθ' αὑτὸν, ὑπ' ἐκείνυ γίνεται ΤΑΠΕΙΝΟΤΕΡΟΣ ἐγγίσαντος, καὶ ΑΓΕΝΝΕΣΤΕΡΟΣ. Plut. p. 930. E. Which paſſage ſtrongly confirms my emendation. The alluſion is to that belief of the ancients, which Menander ſo finely expreſſes,

Απαντι Δαίμων ἀνδρὶ συμπαραλαβῖν
Ευθὺς γενομένῳ μυσαγωγὸς τὸν βίον.

The

he philoſophical meaning the emperor Marcus ntoninus lets us into. L. V. ſ. 27. ὁ Δαίμων, ὃν ἑκάστῳ ροστάτην καὶ ἡγεμόνα ὁ Ζεὺς ἔδωκεν ἀπόσπασμα ἑαυτοῦ· οὗτος δέ ἐστιν ὁ ἑκάστου νοῦς καὶ λόγος. And our learned encer. B. 2. c. 12. ſt. 47.

hey in that place him GENIUS *did call:*
ot that celeſtial power, to whom the care
f life, and generation of all
hat lives, pertains, in charge particular;
ho wondrous things concerning our welfare,
nd ſtrange phantoms doth let us oft foreſee,
nd oft of ſecret ills bids us beware:
hat is our SELF; *who* [r. *whom*] *tho' we do not ſee,*
et each doth in himſelf it well perceive to be.

The ſame ſtory is alluded to in Macbeth, Act III.

There is none but he
Whoſe being I do fear: and under him
My genius is rebuk'd; as it is ſaid,
Antony's was by Caeſar.

Theſe paſſages a little conſidered will ſhew in a fine ght that dialogue between Octavius and Antony, in ulius Caeſar, Act V. where Octavius uſes his con-ouling and checking genius:

" Ant. Octavius, lead your battle ſoftly on,
" Upon the left hand of the even field.
" Oct. Upon the right hand *I*, keep *thou* the left.
" Ant. Why do you croſs me in this exigent?
" Oct. I do not croſs you, *but I will do ſo.*

Twas a common opinion likewiſe among the an-cients, that, when any great evil befel them, they were forſaken by their guardian Gods. How beau-tiful is this repreſented in Homer and Virgil? The heavenly

heavenly power, that uſually protected the her deſerts him juſt before his ruin. Plutarch tells us his life of Antony, that, before he killed himſelf, great noiſe of all manner of inſtruments were hea in the air, ſuch as was uſually made at the feaſts Bacchus; it ſeemed to enter at one gate of the cit and, traverſing it quite through, to go out at t gate which the Enemy lay before: this ſignified, 'twas interpreted, that Bacchus his guardian Go had forſaken him. This circumſtance our poet h introduced in Antony and Cleopatra, Act IV.

" 2. Sold. Peace, what noiſe?
" 1. Sold. Liſt, liſt!
" 2. Sold. Hark!
" 1. Sold. Muſick i'th' air—
" 3. Sold Under the earth—
" It ſignes well, do's it not?
" 2. Sold. No.
" 1. Sold. Peace, I ſay: what ſhould this mean?
" 2. Sold. 'Tis the God *Hercules*, who love Antony.
" Now leaves him.

Here is, *Hercules*, inſtead of *Bacchus*. There wa a tradition that the Antonies were deſcended from Hercules, by a ſon of his called Anteon; and o this deſcent Antony was not a little vain. Thi might be the reaſon why Shakeſpeare varied from Plutarch. But [1] Bacchus was his tutelary God and he made choice of him, perhaps, following th example of his maſter Julius Caeſar; who, had h not been killed, deſigned, as Suetonius informs us *Parthis inferre bellum per Armeniam minorem*, &c.

1. He was called the *new Bacchus*. Διόνυσος νέος Plut. p. 944. A. and ſo Velleius Paterculus, L. II c. 82. and Seneca ſuaſor, l. 1.

c. 44

44. and to imitate Bacchus, who had formerly nquered theſe Parts, taking him for his tutelary od. Which paſſage of Suetonius and the above mment will ſhew in no bad light, what Virgil in cl. V. ſays of Daphnis, by whom he plainly means lius Caeſar.

aphnis & Armenias curru ſubjungere tigres
ſtituit; Daphnis thiaſos inducere BACCHO,
foliis lentas intoxere mollibus haſtas.

ot only heroes, but cities and ſtates had their tu-lar deities, who removed likewiſe before their de-ruction. Virg. II. 351.

Exceſſere omnes adytis ariſque relictis
Dii, quibus imperium hoc ſteterat.

What a fine turn has Milton given this in his ſa-red poem? B. XII. 106.

'Till God at laſt,
Vearied with their iniquities, withdraw
His preſence from among them, and avert
His holy eyes.

ut I am commencing commentator, when my pro-ince is only criticiſm: to return therefore—If the miſſion of a ſingle letter occaſions ſuch confuſion modern languages, what will it not do in the Greek and Latin? I will juſt mention an inſtance f this ſort. In Ovid. Amor. III. XII. 21.

" Per nos Scylla, patri *canos* furata capillos,
" Pube premit rabidos inguinibuſque canes.

But ſome copies read *caros*, from which word a tter is omitted, and it ſhould be written *claros*.

" ——Patri

" ——Patri *claros* furata capillos.

For thus the hair of Niſus is deſcribed in O Met. VIII, 8.

" ——Cui SPLENDIDUS oſtro
" Inter honoratos medio de vertice canos
" CRINIS inhaerebat, magni fiducia regni.
Virg. Georg. I. 4

Et pro PURPUREO *poenas dat Scylla capillo.*

Tibullus, I, 4.

Carmine PURPUREA *eſt Niſi coma.*

Ovid. art amat. l. 1.

Filia PURPUREOS *Niſi furata capillos.*

Here *purpureos Capillos* is exactly the ſame as above *claros capillos:* i. e. ſplendid, ſhining brig &c. It follows therefore according to all criti rules, that inſtead of *canos* or *caros*, we ſhould re

——*Patri* CLAROS *furata capillos.*

Again: Plutarch in the life of Caeſar, p. 717. tells us that the Belgae, a people of old Gaul, we conquered by the Romans, and that they fought li cowards, ΑΙΣΧΡΩΣ ἀγωνισαμένες. But Caeſar hi ſelf, from whom Plutarch has the ſtory, ſays qu otherwiſe, L. II. c. x. ACRITER *in eo loco pu natum eſt. Hoſtes impeditos noſtri in flumine a greſſi, magnum eorum numerum occiderunt: p eorum corpora reliquos* AUDACISSIME *tranſire. nantes, multitudine telorum repulerunt.* Who c doubt then but ſome of the oldeſt books havi ΙΣΧΡΩΣ, a careleſs tranſcriber, truſting to his co jecture

ctures, wrote ΑΙΣΧΡΩΣ, whereas he ought to have ritten ΙΣΧΥΡΩΣ, a letter only being negligently mitted: ἰσχυρῶς ἀγωνισαμένους, *audaciſſime, naviter raeliantes.* By this, which ſcarce deſerves the ame of an alteration in words, but a very great ne as to the ſenſe, is [1] Plutarch and Caeſar reonciled.

1. In the ſame life, p. 718. A. Plutarch attributes hat to the twelfth legion, which Caeſar gives to the enth. Caeſar ſays, L. II. c. xxvi. *T. Labienus, aſtris hoſtium potitus et ex loco ſuperiore, quæ res in oſtris caſtris gererentur, conſpicatus,* DECIMAM LEGINEM *ſubidio noſtris miſit.* But between δωδέκαλον and δέκαλον, how ſlight is the change? Again to reconcile lutarch to himſelf, in Julius Caeſar, inſtead of Brutus lbinus we muſt read Trebonius, for it was he deained Antony without, whilſt they aſſaſſinated Caeſar n the Senate. So Plutarch relates the ſtory in the life f Brutus, and Cicero in his ſecond Philippic; *cum inarſiceretur Caeſar, tum te à* TREBONIO *vidimus ſevoari.* Shakeſpeare in Jul. Caeſ. Act III.

Caſſ. *Trebonius knows his time; for look you, Brutus,*
He draws Mark Antony out of the way.

SECT. VII.

IN tranſcribing not only ſingle letters are omitted, but often parts of words, and ſometimes whole words. A letter is omitted in the following paſſages of Spencer. In the Fairy Queen, B. 1. c. 1. ſt. 43.

Hither (quoth he) me Archimago SENT
He that the ſtubborn ſprites can wiſely tame,
He bids thee to him ſend, for his intent,
A fit falſe dream, that can delude the SLEEPERS
SENT.

read,

read, *the ſleepers ſhent*, i. e. ill treated, brought to ſhame. A word commonly uſed by Spencer; and by our poet, in Hamlet, Act III.

" Ham. How in my words ſoever ſhe be *ſhent*.

And a whole word is omitted in the following paſſage of Shakeſpeare.

Othello, Act III.

" Iago. Let him command,
" And to obey ſhall be in me remorſe,
" What bloody buſineſs ever.

A negative particle has ſlipt out here, which might be as well owing to the printer's ignorance of the metre, as to haſty tranſcribing. For we muſt read,

1 *And to obey ſhall be' in me no remorſe.*

In Milton B. VI. 681.

Son! in whoſe face inviſible *is beheld*
Viſibly, what by Deity I am.

It ſhould be *th' inviſible:* TO AOPATON, κατ' ἐξοχήν. Coloſſ. I, 15. *Who is the image of* THE INVISIBLE *God.* So in B. III. 385.

In whoſe conſpicuous count'nance, without cloud
Made viſible, TH' ALMIGHTY FATHER SHINES.

1. Mr. Theobald reads with greater variation,

Not, *to obey, ſhall be in me remorſe.*

How came the tranſcriber to change *nor* into *and?* but to omit a particle in haſty writing is no unuſual miſtake.

Several

Several paſſages in Shakeſpeare are corrupted thro' theſe ſort of omiſſions.

In Macbeth, Act I.

Lady Macbeth reading a letter,——" And referred " me to the coming on of time, with, Hail king " that ſhalt be!

'Tis very plain it ſhould be, *Hail king that ſhalt be* HEREAFTER! for this word ſhe uſes emphatically, when ſhe greets Macbeth at firſt meeting him,

" Greater than both by the *All-hail hereafter!*

Being the words of the witch,

" All-hail, Macbeth! that ſhalt be king *hereafter.*

Inſtances of parts of words omitted we have in Timon, Act IV. Sc. IV. Timon is ſpeaking to the two courteſans,

" Crack the lawyer's voice,
" That he may never more falſe title plead,
" Nor ſound his quillets ſhrilly. HOAR the
" Flamen,
" That *ſcolds* againſt the quality of fleſh,
" And not believes himſelf.

Read; HOARSE, i. e. make hoarſe. For to be hoary is a mark of dignity. We read of reverence due to the hoary head, not only in poets, but in ſcripture, Levit. xix. 32. *Thou ſhalt riſe up before the* HOARY *head.* Add to this, that HOARSE is here moſt proper, as oppoſed to SCOLDS.

In King Lear, Act V.

" Lear. Ha! Gonerill! hah, Regan! they flat-
" tered me——when the rain came to wet me
" ——There I found e'm.——Go to, they are not
" MEN o' their words; they told me I was every
" thing; 'tis a lie, I am not ague proof.

Read, *they are not* WOMEN *o' their words.*

And to add one inſtance more. In the Tempeſt, Act II.

" Ten conſciences, that ſtand 'twixt me and
" Milan
" *Candy'd* be they, and melt, e'er they moleſt!

We muſt read,

Diſcandy'd *be they, and melt e'er they moleſt!*

Diſcandy'd. i. e. diſſolved. Diſcandy and melt are uſed as ſynonymous terms in Antony and Cleopatra, Act IV.

" The hearts
" That pannell'd me at heels, to whom I gave
" Their wiſhes, do *diſcandy*, *melt* their ſweets
" On bloſſoming Caeſar.

By the bye, what a ſtrange phraſe is this, *The hearts that pannell'd me at heels?* And how juſtly has Mr. Theobald flung it out of the context? But whether he has placed in it's room a Shakeſpearean expreſſion, may admit of a doubt.

" The hearts
" That pantler'd me at heels.

Now

Now 'tis contrary to all rules of criticiſm to coin a word for an author, which word, ſuppoſing it to have been the author's own, would appear far fetched and improper. In ſuch a caſe therefore we ſhould ſeek for remedy from the author himſelf: and here opportunely a paſſage occurs in Timon, Act IV.

" Apem. Will theſe moiſt trees
" That have outliv'd the eagle, *page thy heels*
" And ſkip when thou point'ſt out?

From hence I would in the above-mention'd verſes correct,

" The hearts
" That *pag'd* me at the heels, to whom I gave
" Their wiſhes, &c.

But to return to the place in the Tempeſt: The verſe is to be ſlurr'd in ſcanſion, thus:

Diſcandy'd be they' and mēlt | e'ĕr thēy | mŭlēſt.

The printers thought the verſe too long, and gave it,

Candy'd be they and melt.

ut *candy'd*, is that which is grown into a con-ſtency, as ſome ſorts of confectionary ware: Fr. *ndir*. Ital. *candire*. Hence us'd for congeal'd, t as in a froſt. So in Timon.

Will the cold brook, CANDIED *with ice, &c.*

iſcandy'd therefore ſeems our poet's own word.

We have many inſtances of words omitted in books of the ancients. In the laſt verſe of

Ariphro the Sicyonian, in a poem upon health cited by [2] Stobaeus; the preſent reading is,

Σέθεν δὲ χωρὶς ὐδεὶς εὐδαίμων.

Which is thus to be filled up,

Σέθεν δὲ χωρὶς ὅτις εὐδαίμων ἔφυ.

Marcus Antoninus, B. IV. ſect. 23. cites a piece of a verſe from [3] Ariſtophanes, Ὦ πόλι φίλη Κέκροπος. But the modern books are a little defective. With this paſſage tranſlated I ſhall end this ſection.

" Every thing is expedient to me, which to thee " is expedient, ô World: Nothing to me comes " or before, or after it's time, which to thee is " ſeaſonable. Every thing to me is fruit, which " thy ſeaſons bear. ô Nature, from thee are all " things, in thee they ſubſiſt, and to thee they tend. " The comedian ſays, *ô lovely city of Cecrops!* And " wilt not thou ſay, *ô lovely city of Jove?*

2. In Stobaei excerpt. p. 117.

3. Ariſtophanes ἐν Γεωργοῖς, as cited by Hephaeſtion in his Enchirid. de metris.

SECT. VIII.

IF any one will conſider how nearly alike in ſound the following words are, *Wreake*, *Wreakleſs*, *Reckleſs*, *Rack*, *Wrack*, &c. and at the ſame time that the meaning of ſome of theſe words is ſcarce ascertain'd and fixed, he will not wonder that here ſome confuſion ſhould neceſſarily ariſe. I will examine ſome paſſages in which theſe words are uſed

In Coriolanus, Act IV.

" Cor. If thou haſt
" A heart of *wreake* in thee, thou wilt revenge
" Thine own particular wrongs.

i. e. any reſentment, revenge. A Saxon word uſed by Chaucer and Spencer.

In Coriolanus, Act III.

" Cor. You grave but *wreakleſs* ſenators.

i. e. without any notions of revenge or reſentment. But if the context be examined, you'll plainly perceive it ſhould be, [1] *reckleſs*, i. e. thoughtleſs, careleſs.

In Hamlet, Act I.

" Whilſt like a puft and *reckleſs* libertine
" Himſelf the primroſe path of dalliance treads,
" And *recks* not his own reed.

i. e. *And minds not his own doctrine:* From the Sax. Reoc *cura.* Reccan, *curare.*

In As you like it, Act II.

" Corin. My maſter is of churliſh diſpoſition,
" And little *wrecks* to find the way to heaven.

Read, *recks*, i. e. takes care: *little recks*, little heeds.

In the Two Gentlemen of Verona, Act IV.

" Egl. *Recking* as little what betideth me.

1. And thus I found, upon examination, 'twas corrected in the elegant edition printed at Oxford.

i. e. reckoning, regarding. So Milton II, 50.

Of God, or Hell, or worſe,
He reck'd *not.*

IX, 173. *Let it*; I reck *not.*

In the Third part of Henry VI. Act II.

" Rich. Three glorious ſuns, each one a per-
" fect ſun;
" Not ſeparated with the *racking* clouds,
" But ſever'd in a pale clear-ſhining ſky.

I once red, *wracking clouds*: Met. toſſing them like waves of the ſea, and, as it were, ſhipwracking them. From the Greek word ῥήσσω, ῥήξω, *frango*: comes to *break*, and to *wracke*. For the letters *b* and *w* are prefixed to words by us, as the [2] Æolians formerly prefix'd the Ϝ, and the digamma F. But Milton uſes the ſame expreſſion: II, 182.

2. Euſtath. p. 222. Προσιθέασιν οἱ Αἰολεῖς τὸ Ϝ τῷ β, ϝίκα ἡ ἐφεξῆς συλλαβὴ ἔχει ἢ τὸ κ, οἷον ϝάκος βράχος κ. τ. λ. See too Pauſanias p. 149. ϝδὺ, ἀδὺ, ϝαδὺ. And Heſychius, in B. Βάσος. ϝλικιώτης, ϝαλικιώτης. κ. τ. λ. Inſtances in Engliſh of the B prefixed, are ϝάμνος **bramble**: ῥήσσω, ῥήξω, **to break**: ϝλκὰς, a **hulke** or **bulke**: *rabula*, a **brawler**: *ruſcum*, a **bruſh** *rutilus*, **bright**: &c. Concerning the Æol. digamma ſee Dionyſ. Antiq. p. 16. Inſtances from hence of the W prefixed, are ὕδωρ, Fύδωρ, **water**: Αἰθὴρ, Fαιθὴρ, **weather**: Οἶνος, Foῖνος, **wine**: Ἔργον, Fέργον, **work**: ϝτᾶν, Fϝᾶν, **to wound**: *Hinnitus*, **whinnying**. *ſt*, [in Plaut. & Terence] *hiſt*, **whiſt**, *a game of cards, to be plaid with ſilence and attention*, &c. &c.

" The

" The ſport and prey of *racking* whirlwinds.

Our author in Hamlet, Act II.

" The *rack* ſtand ſtill.

In Antony and Cleopatra, Act IV.

" That which is now a horſe, &c. The *rack*
" diſſimns.

Milton in Par. regain'd, IV, 451.

" I heard the *rack*,
" As earth and ſky would mingle.

Douglaſs in his tranſlation of Virgil ſpells it **rak**: the gloſſary thus explains it: " **Rak**, a miſt or fog, " or rain, *Scot.* and *Ang. Bor.* **Rack**, or **Rawk**: " ab A S. **Racu**, Cimbris **Rockia**, *pluvia*, *unda*, " *humor*. Ang. Bor. **the rack rides**, i. e. *nimbus* " *vento pellitur: aetheris omen ſerenioris.*"

Again, **to racke**, is to torture and torment: from the Teutonic **Racken**, Anglo-Sax. **Raecan**, *extendere.* à Gr. ὀρέξειν, or ξήσσειν, *frangere.* And hence the inſtrument of puniſhment is named a **rack**: or from τροχὸς, *rota poenalis, quâ in quaeſtionibus et ſontibus torquendis utebantur*: the τ omitted, as in the Latin word, *rota.*

In Hamlet, Act II. Polonius ſpeaks to Ophelia,

" I fear'd he trifled,
" And meant to *wrack* thee.

Read, *rack thee*, i. e. vex and grieve thee. So Milton in Par. regained, III, 203.

" To whom the tempter inly *rack'd* reply'd.

Again in Coriolanus, Act V.

" Men. A pair of Tribunes, that have *rack'd* for
" Rome
" To make coals cheap.

i. e. have ſtretched things to the utmoſt, and all for meer trifles.

In Much Adoe about Nothing, Act IV.

" Friar. Being lack'd and loſt,
" Why then we *rack* the value.

i. e. over-ſtretch its value. So we ſay, **to rack a tenant**, and **rack rent**, &c. when it is ſtrain'd to the utmoſt.

In the Tempeſt, the word has another ſignification, Act IV.

" The great globe itſelf
" Yea, all which it inherit, ſhall diſſolve
" And like this inſubſtantal pageant [3] faded
" Leave not a *rack* behind.

i. e. no track, or path. So uſed in the northern parts; à Graec. τροχιὰ, *rotae veſtigium*; item, *via, ſemita*, unde a **track** *et abjecta lit. t.* a **rack**. The learned gloſſary at the end of Douglaſs's tranſlation of Virgil, has " **Rack**, ſwift pace, much way. Thus " Scot. we ſay, **a long rack**, i. e. a great journey " **to rack home**, i. e. go home ſpeedily. **Rakand**

3. *Faded.* i. e. *vaniſhed*, à Lat. *vadere*. Hamlet Act I. *It* faded *on the crowing of the cock.* Spencer, B. I. c. 5. ſt. 15.

He ſtands amazed how he thence ſhould fade.

Scot

Scot. raking, making much way, going at large: ab AS. Recth, *incedit*, recone, recone, *confestim*, *cito*.

SECT. IX.

'TIS a common expression in the western counties to call an ill-natured, sour person, VINNID. For *vinewed*, *vinowed*, *vinny* or *vinew* (the word is variously written) signifies mouldy. In Troilus and Cressida, Act II. Ajax speaks to Thersites, *thou vinnidst leaven*, i. e. thou most mouldy sour dough. Let this phrase be transplanted from the west into Kent, and they will pronounce it, [1]*Whinidst leaven*. So that it seems to me 'twas some Kentish person who occasioned this mistake, either player or transcriber, who could not bring his mouth to pronounce the V consonant; as 'tis remarkable the Kentish men cannot at this day. And this accounts for many of the Latin words, which begin with V, being turned into w, as *Vidua*, *widua*, Widow; *Ventus*, *wentus*, Wind; *Vallum*, *Wallum*, Wall; *Via*, *Wia*, Way, &c. &c. In the same play, Act V. Thersites is called by Achilles, *thou crusty* [2] *batch of nature*, i. e. thou crusty batch of bread of nature's baking: the very same ludicrous image, as when elsewhere he is nick-named, from his deformity, *Cobloaf*. The word *Leaven* abovementioned is a scriptural expression. Leaven is sour and salted dough, prepared to ferment a whole mass and to give it a relish: and in this sense used in Measure for Measure, Act I.

1. Mr. Theobald reads, *you* unwinnow'd'st *leaven*, Others, *you* unsalted *leaven*.

2. Mr. Theob. substitutes, *thou crusty* botch *of nature*.

Duke. *Come no more evaſion :*
We have with a prepared and leavened *choice*
Proceeded to you.

i. e. before hand prepared and rightly ſeaſon'd, as they prepare leaven. But in Scripture 'tis figurately uſed for the phariſaical doctrines and manners, being like leaven, of a ſour, corrupting and infectious nature: ſo the Apoſtle, *a little leaven leaveneth the lump.* 1 Cor. v. 6.

This explains the paſſage above, and another in Cymbeline, Act III.

" So thou, Poſthumus,
" Wilt lay the leaven to all proper men ;
" Goodly and gallant ſhall be falſe and perjur'd
" From thy great fail.

i. e. will infect and corrupt their good names, like ſour dough that leaveneth the whole maſs, and will render them ſuſpected. The laſt line I would read,

" From thy great *fall.*

Becauſe this reading is more poetical and ſcriptural; and more agreeable to our author's manner. So in a ſimilar place. K. Henry V. Act II.

" And thus thy *fall* hath left a kind of blot,
" To make the full-fraught man, the beſt, endued
" With ſome ſuſpicion. I will weep for thee:
" For this revolt of thine, methinks, is like
" Another *fall* of man.

Shakeſpeare was a great reader of the ſcriptures, and from the bold figures and metaphors he found there

there [3] enriched his own elſewhere unmatched ideas. If a paſſage or two of this ſort is pointed out, the hint may eaſily be improved. In the firſt part of Henry VI. Act V.

" You ſpeedy helpers, that are ſubſtitutes
" Under the lordly monarch *of the North.*

The monarch of the North, i. e. Satan. In alluſion to Iſaiah xiv, 13. *I will ſit alſo upon the mount of the congregation in the ſides of the* NORTH. Jer. i, 15. *Out of the* NORTH *an evil ſhall break forth*, &c. iv, 1. *Evil appeareth out of the* NORTH. Hence Milton, V, 688.

" Where

3. I could eaſily ſhew in many places of Milton, how finely he has enriched his verſes with ſcriptural expreſſions and thoughts, even where he ſeems moſt cloſely to have copied Virgil or Homer. For example, B. I, 84.

If thou beeſt he—But o how fallen! how changed
From him, who *in the happy realms of light*
Cloth'd with tranſcendent brightneſs, didſt outſhine
Myriads tho' bright!
Tho' this ſeems cloſely followed from Virgil, Aen. II. 274.

Hei mihi qualis erat, quantum mutatus ab illo
Hectore, qui, &c.

Yet what additional beauty does it receive from Iſaiah xiv, 12. *How art thou fallen from heaven, o Lucifer, ſon of the morning!* &c.

Neither the mythological account of Pallas being born from the brain of Jupiter, nor the poetical deſcription of Error by Spencer in his fairy Queen, would have been ſufficient authority for our divine poet's epiſode in his ſecond book of SIN and DEATH: had not ſcripture

" Where we poſſeſs
" The quarters of the *North*.
And B. V, 754.

" At length into the limits of *the North*
" They came; and Satan to his royal ſeat
" High on a hill, &c.

But

ſcripture told us, James i. 14. *Then when* LUST *hath conceived, it bringeth forth* SIN; *and* SIN *when it is finiſhed, bringeth forth* DEATH.

In B. IV, 996, &c. Tho' it is plain the poet had ſtrongly in his mind the golden ſcales of Jupiter, mentioned both by Homer and Virgil; yet he is entirely governed by ſcripture; for Satan only is weigh'd, viz. his parting and his fight, Dan. v, 27. TEKEL, THOU *art weigh'd in the balances, and art found wanting*. And before, ℣ 998. *His ſtature reach'd the ſky*. Our poet has better authorities to follow than Homer's deſcription of Diſcord, Il. IV, 440. and Virgil's of Fame, IV, 177. For ſo the deſtroying angel is deſcribed in the Wiſdom of Solomon. xviii, 16. *It touched the heaven, but it ſtood upon the earth*.

In B. V, 254.

The gate ſelf open'd wide
On golden hinges turning.

So again, VII, 205. This has its ſanction more from Pſ. xxiv, 7. than from Hom. Il. ε. 749. Αυτόμαται δὲ πύλαι μύκον οὐρανοῦ.

In B. XII, 370.

He ſhall aſcend
The throne *hereditary*, and bound his reign
With earth's wide bounds, his glory with the heav'ns!
Virgil ſays Aen. I. 291.

Imperium

But this was a notion of the Perſians. To which learnedly alludes the author of Leonidas, III, 36.

" When ſtreight beyond the golden verge of day
" Night ſhew'd the horrours of her diſtant reign,
" Whence black and hateful Arimanius ſprung,
" The author foul of evil.

In Meaſure for Meaſure, Act III.

" Claud. Ay, but to die, and go we know not
" where:
" To lye in cold obſtruction, and to rot:
" This ſenſible warm motion to become
" A kneaded clod; *and the delighted ſpirit*
" To bathe in fiery floods, or to reſide
" In thrilling regions of thick-ribb'd ice,
" To be impriſon'd in the viewleſs winds
" And blown with reſtleſs violence round about
" The pendant world; or to be worſe than worſt
" Of thoſe, that lawleſs and incertain thoughts
" Imagine howling:——'tis too horrible!

Inſtead of *the delighted ſpirit*, I would read the *delinquent ſpirit:* the unheeding printer did not ſee the impropriety of a ſpirit delighted in fiery floods, &c. So he gave a word he was acquainted with, and omitted a moſt proper one which he leſs underſtood, *delinquent*. Milton has ſomething very like this, B. II, 596.

Imperium oceano, famam qui terminat aſtris.

But the prophets ought rather here to be cited. Pſal. ii. 8. Iſai. ix, 7. Zech. ix, 9. The like inſtances I could give from Spencer: which ſhews how minutely the ſcriptures were formerly ſtudied by our beſt poets.

" Thither

" Thither by harpy-footed furies hal'd
" At certain revolutions all the damn'd
" Are brought; and feel by turns the bitter change
" Of fierce extremes, extremes by change more
" fierce!
" From beds of raging fire to ſtarve in ice
" Their ſoft ethereal warmth, &c.

Hierom in his comment on Matt. x, 28, writes, *Duplicem eſſe gehennam, nimirum ignis et frigoris, in Job pleniſſime legimus.* viz. [4] Job xxiv, 19. But let us hear our Milton again, B. II, 180.

" While we perhaps,
" Deſigning or exhorting glorious war,
" Caught in a fiery tempeſt ſhall be hurl'd
" Each on his rock transfix'd, the ſport and prey
" Of racking whirlwinds, &c.

Theſe paſſages of Shakeſpeare and Milton will bear compariſon with what Virgil has written of the puniſhment of the damned, from Plato's Phaedo, and from the verſes of Orpheus, who brought theſe doctrines from [5] Aegypt. That part of the puniſhment

4. So Bede on Matt. c. xxiv. *Quod dicit illic eſſe fletum et ſtridorem dentium, duplicem poenam gehennae exprimit, ignis et frigoris:* and afterwards cites the words of Job as rendered by the ancient interpreter, *Ad calorem ignis tranſit ab aquis nivium.*

5 And from hence Empedocles in Plutarch's Iſis and Oſiris; which I ſhall cite from the late learned editor, and his tranſlation. Ἐμπεδοκλῆς δὲ καὶ δίκας φησὶ διδόναι τοὺς δαίμονας ὧν ἂν ἐξαμαρτήσωσι καὶ πλημμελήσωσιν,

Αἰθέριοι

nent of *being blown with reſtleſs violence round about the pendant world, the ſport and prey of racking whirlwinds*, is more poetical than Virgil's *Inanes ſuſpenſae ad ventos*. Beſide St. Hierome in his comment on the epiſtle to the Epheſians mentions it as the opinion of the Jewiſh and Chriſtian divines, that evil ſpirits have their reſidence in the space between the firmament and the earth; to which Jewiſh opinion St. Paul alludes, calling Satan *the prince of the air*. This is ſufficient for a poet to give what allegorical turn he pleaſes to ſuch opinions.

In

Αἰθέριον μὲν γάρ σφε μένος πόντονδε διώκει,
Πόντος δ' ἐς χθονὸς ἔδας ἀπέπυσε· Γαῖα δ' ΕΣ ΑΥΓΑΣ
Ἠελίου ἀκάμαντος, ὁ δ' αἰθέρος ἔμβαλε δίναις·
Ἄλλος δ' ἐξ ἄλλου δέχεται, συγέουσι δὲ πάντες.

ἔχρις ἂ κολασθέντες ἔτω κὴ καθαρθέντες, αὖθις τὴν καλὰν φύσιν χώραν κὴ τάξιν ἀπολάβωσι. "It was moreover the "opinion of Empedocles, that theſe Genii are obnoxi"ous to puniſhment for whatever offences they may "commit, for whatever crimes they may be guilty of,

"One while the air purſues them to the ſea,
"The ſea again toſſes them upon land,
"The land propels them on the ſcorching ſun,
"The ſun returns them to the whirling air:
"Thus are they toſs'd about objects of common [hate,

"'till having undergone the deſtin'd puniſhment, and "thereby become pure, they are again placed in their "primitive ſituation, in that region where nature ori"ginally deſigned them." I cannot help propoſing a correction of theſe verſes of Empedocles; inſtead of ΕΣ ΑΥΓΑΣ, moſt of the editions have ΕΣ ΑΥΘΙΣ; which with a trifling alteration I would read ΕΣ ΑΝΘΟΣ. And this is an expreſſion uſed by old Homer and Aeſchylus.

Τὸ

In king Lear, Act V.

" He that parts us, ſhall bring a brand from
" heav'n,
" And fire us hence, *like foxes.*

Alluding to the ſcriptural account of Samſon's tying foxes, two and two together by the tail, and faſtening a firebrand to the cord, thus letting them looſe among the ſtanding corn of the Philiſtines. Judges xv, 4.

In the ſecond part of K. Henry IV. Act IV.

" And therefore will he wipe *his* [6] *tables* clean.

In Hamlet, Act I.

" Yea from the *table* of my memory
" I'll wipe away all trivial fond records.

Prov.

Τὸ σὸν γὰρ ΑΝΘΟΣ, παυλέχνα πυρὸς σέλας,
Θνηλοῖσι κλέψας ὤπασεν. Prom. ϋ. 7.
Αὐτὰρ ἐπεὶ ΠΥΡΟΣ ΑΝΘΟΣ ἀπέπαλτο, παύσατο δὲ φλόξ.

So Homer as cited by the Scholiaſt. and Lucretius: I. 899.

Donec flammaï fulſerunt FLORE *coorto.*

6. The *Pugillares* of the ancients were made of wood, ivory, and ſkins, and covered over with wax. They conſiſted ſometimes of two, three, five or more pages, and thence were called *duplices, triplices, quintuplices,* and *multiplices:* and by the Greeks δίπτυχα, τρίπτυχα, &c. The inſtrument, with which they wrote, they called *ſtilus*; at firſt made of iron, but afterwards that was forbidden at Rome, and they uſed ſtyles of bone

Prov. iii, 3. *Write them upon the* table *of thine heart.* So Aeſchylus in ſuppl. 187. Αἰνῶ φυλάξαι τἀμ' ἔπη λελήμενα. *I adviſe thee to keep my words written on the tables of thy memory.* And in Prometh. 788. γγλεάφειν δέλτοις φρενῶν, which Mr. Theobald has cited.

In Othello, Act IV.

" If to preſerve this *veſſel* for my Lord.

1 Theſſ. iv. 4. *To poſſeſs his* veſſel *in ſanctification.*

So Lucret. V, 138.

Tandem in eodem homine, atque in eodem vaſe *maneret.*

In Cymbeline, Act I.

" He ſits 'mongſt men, like a *deſcended God.*

There is no leſs learning than elegance in this expreſſion. The Greeks call theſe *deſcended Gods*, ΚΑΤΑΙΒΑΤΑΣ, and Jupiter was peculiarly worſhipped as ſuch, as more frequently deſcending in thunder and lightning to puniſh guilty mortals: among whoſe titles and inſcriptions you frequently meet with, ΔΙΟΣ ΚΑΤΑΙΒΑΤΟΥ. Agreeable to this opinion Paul and Barnabas were thought by the people of Lycaonia to be *deſcended Gods.* Οἱ θεοὶ ὁμοιωθέντες ἀνθρώποις ΚΑΤΕΒΗΣΑΝ πρὸς αὐτούς.

In

it was ſharp at one end to cut the letters, and flat at the other to deface them; from whence the phraſe, *ſtylum vertere.*

7. Acts xiv. 2. And here give me leave to ſet in a better light a paſſage in the diſcourſes of Epictetus. L. I. c. 29. Ἄνθρωπος ἀνθρώπῳ κύριος ἐκ ἔστι, ἀλλὰ θάνατος καὶ ζωὴ, καὶ ἡδονὴ καὶ πόνος· ἐπεὶ, χωρὶς τούτων, ἄγαγέ μοι τὸν Καίσαρα

In the Tempeſt, Act IV.

" Proſp. The cloud-capt towers, the gorgeous
" palaces,
" The ſolemn temples, the great globe itſelf,
" Yea, all, which it inherit, ſhall *diſſolve*.

This is exactly from Scripture. 2 Pet. ep. 2. iii, 10. στοιχεῖα —— ΛΥΘΗΣΟΝΤΑΙ. and ℣. 11. τούτων οὖν πάντων ΛΥΟΜΕΝΩΝ. *Seeing then that all theſe things ſhall be* DISSOLVED. and ℣. 12. Οὐρανοὶ πυρούμενοι ΛΥΘΗΣΟΝΤΑΙ καὶ στοιχεῖα καυσούμενα ΤΗΚΕΤΑΙ. *The heavens being on fire ſhall be* DISSOLVED, *and the elements ſhall melt with fervent heat.* Iſaiah xxxiv, 4. *And all the hoſt of heaven ſhall be* DISSOLVED. ΤΑΚΗΣΟΝΤΑΙ πᾶσαι αἱ δυνάμεις τῶν οὐρανῶν. LXX.

The ſcripture uſes frequently HAND, *for power and might:* and the HAND OF GOD ſignifies his power and providence.

In

σαρα, καὶ ὄψει πῶς εὐσταθῶ· ὅταν δὲ μετὰ τούτων ΕΛΘΗ, βρονταῖς καὶ ἀστραπαῖς, ἐγὼ δὲ ταῦτα φοβοῦμαι, τί ἄλλο ἢ ἐπέγνωκα τὸν κύριον, ὡς ὁ δραπέτης; " *Man is not the* " *maſter of man, but life and death, pleaſure and pain;* " *for, excluſive of theſe, bring me Caeſar, and you ſhall* " *ſee how I preſerve my tranquillity: but when he,* " *with theſe, comes like* A DESCENDED GOD *in thunder* " *and lightening, and I too fear ſuch things as theſe;* " *what do I, but, like a fugitive ſlave, recogniſe my* " *maſter?*" Nor can I paſs over another of the like nature in Homer. Il. π'. 668. Jupiter ſpeaks to Apollo.

Εἰδ' ἄγε νῦν, φίλε Φοῖβε, κελαινεφὲς αἷμα κάθηρον
ΕΛΘΩΝ ἐκ βελέων Σαρπηδόνα.

Eia age nunc, dilecte Phaebe, nigro ſanguine purga
Profectus *è telorum acervo ſublatum Sarpedonem.*

This

In K. Henry V. Act I.

" Let us deliver
" Our puiſſance into the hand of God.

In Macbeth, Act II.

" In the great hand of God I ſtand.

And in other paſſages. Pindar Ol. 10. 25. has the ame expreſſion, Θεῷ σὺν παλάμῳ. In the Ajax of ophocles χειρὶ ſignifies *power and ſtrength* : ℣. 130.

Ἢ χειρὶ βρίθεις.

, e. δυνάμει, according to the interpretation of the cholias.

And thus the verſe, as it ſeems to me, in Homer l. ά. ſhould be underſtood.

Οὐδ' ὅγε πρὶν λοιμοῖο βαρείας ΧΕΙΡΑΣ ἀφέξει.

Nor will he reſtrain the violent force and ſtrength of he plague before, &c. the common tranſlation is,

Neque hic prius à peſte graves manus abſtinebit,

which has neither the ſenſe nor beauty of the former nterpretation.

In the Tempeſt, Act I.

" To *run* upon the ſharp wind of the north.

This is the Latin tranſlation : but *profectus*, is jejune nd poor, in compariſon to the force of the Greek ; ΕΛΘΩΝ, *deſcending as a God.*

I would

I would rather read,

" To *ride* upon the ſharp wind of the north.

This is the ſcripture expreſſion, *Thou cauſeſt me* ride *upon the wind*, Job xxx. 22. *The Lord* rides *on the ſwift cloud*, Iſ. xix. 1. *Extol him that* rides *upon the heavens*, Pſ. lxviii. 4.

So Milton II, 540.

" And *ride* the air
" In whirlwind.

And again, X, 475.

" Forc'd *to ride*
" Th' untractable abyſs.

And II, 930.

" As in a cloudy chair, aſcending *rides*
" Audacious.

And Shakeſpeare himſelf in Macbeth, Act IV.

" Infected be the air whereon they *ride*.

But perhaps that expreſſion of the pſalmiſt, civ. 3. *Who* walketh *upon the wings of the wind*: will vindicate Shakeſpeare in ſaying,

" To *run* upon the ſharp wind of the north.

SECT. X.

THE editors often change the author's words (if they happen, which may often be the caſe, not to underſtand them) into others more frequently uſed. In the foregoing ſection I have ſhewed how *delinquent* was changed into *delighted*: and here I ſhall add ſome other inſtances. Mr. Theo-
bald

ald has very learnedly proved that Shakeſpeare uſes he word *notion*, in the ſame ſenſe as Cicero does, or *idea*, *conception of things*, &c. See his note in Antony and Cleopatra, Vol. VI. p. 244. and in Othello, Vol. VII. p. 384. Methinks he ſhould have alter'd ſome other paſſages: as in Julius Caeſar, Act III.

" Yet in the number, I do know but one,
" That unſailable holds on his rank
" Unſhak'd of *motion*.

Read, *Unſhak'd of notion*. i. e. *animi et propoſiti tenax*.

In All's well that ends well, Act II.

" 2. Lord. The reaſons of our ſtate I cannot yield,
" But like a common and an outward man,
" That the great figure of a council frames
" By ſelf unable *motion*.

Read, *notion*. i. e. from his own ideas, and conception of things.

In Meaſure for Meaſure, Act III. Lucio is ſpeaking of Angelo to the Duke.

" He is a *motion* generative.

Read, *notion*: " though he has the organs of " generation, yet he is meer idea; all ſpirit, no " fleſh and blood." The ſame word I would reſtore to Milton. B. II, 151.

" Who would loſe,
" Tho' full of pain, this *intellectual being*;
" Thoſe *thoughts* that wander thro' eternity:

" To

" To periſh, rather, ſwallow'd up and loſt
" In the wide womb of uncreated night,
" Devoid of ſenſe and [1] *motion?*

Read, *notion*, i. e. devoid of all external and internal ſenſe.

In King Lear, Act III.

" Edg. Fraterretto calls me and tells me that
" Nero is an angler in the lake of darkneſs.

Nero was a fidler in hell, as Rabelais tells us, B. 2. c. 30. And Trajan was an angler. Shakeſpeare was a reader of Rabelais, as may be proved from many imitations of him; and here plainly he has that facetious Frenchman in his view. Trajan might have this office given him in hell, not only becauſe he was a perſecutor of the Chriſtians, but as he was a great drinker, and that he might have liquor enough in the next world, he was made a fiſherman: Rabelais has as trifling reaſons as this, for many of his witticiſms: but whatever was Rabelais' reaſon is another queſtion: this however was not Nero's office. But the players and editors, not willing that ſo good a prince as Trajan ſhould have ſuch a vile employment, ſubſtituted *Nero* in his room,

1. Who, ſays he, would be annihilated, loſe his " intellectual being and all his thoughts? *Motion* there- " fore is an improper word here, that's no part of " *thought*, nor abſtracted has any excellence in it. I " am perſuaded, he gave it,

Devoid of ſenſe and ACTION.

" Deprived of our faculties, to perceive and to act." Dr. Bentley. A printer might eaſily miſtake *motion*, for *notion*; but hardly for *action*.

without

without any ſenſe or alluſion at all. From Rabelais therefore the paſſage ſhould be thus corrected, *Trajan is an angler in the lake of darkneſs.* For one cannot ſay with any propriety,

Nero is a fidler in the lake of darkneſs.

I cannot paſs over a moſt true correction, printed in the Oxford edition, of a faulty paſſage in Antony and Cleopatra, Act III. which was originally corrupted by this change of the firſt editors.

" Cleop. What ſhall we do, Enobarbus?
" Eno. *Think*, and die.

Drink and die; This emendation is undoubtedly true. 'Tis ſpoken by Enobarbus, in alluſion to the ſociety of the ΣΥΝΑΠΟΘΑΝΟΥΜΕΝΟΙ, mention'd in Plutarch, p. 949. D. The hint was taken from a comedy of Diphilus, mention'd by Terence in his prologue to the Adelphi,

" ΣΥΝΑΠΟΘΝΗΣΚΟΝΤΕΣ Diphili comoedia eſt:
" Eam *commorientes* Plautus fecit fabulam.

The ſame kind of blunders we have frequent in ancient books: I will mention one in thoſe verſes of Tyrtaeus, which Stobaeus has preſerved.

Ξυνὸν δ' ἐσθλὸν τῦτο πόληί τε παντί τε δήμῳ,
Ὅστις ΑΝΗΡ διαβὰς ἐν προμάχοισι μένῃ.

The old reading, inſtead of ΑΝΗΡ, was ΑΝ ΕΥ which the tranſcriber changed into ΑΝΗΡ.

Ὅστις ἂν εὖ διαβὰς ἐν προμάχοισι μένῃ

This

This was an expression that Tyrtaeus was fond of, and he repeats it again,

> Ἀλλά τις εὖ διαβὰς μενέτω, ποσὶν ἀμφοτέροισι
> Στηριχθεὶς ἐπὶ γῆς, χεῖλος ὀδοῦσι δακών.

Εὖ διαβὰς, *standing firm, one leg advanced before the other: the legs being severed and set asunder, each from the other.* But he took the expression from Homer, Il. μ'. 458.

> Στῆ δὲ μάλ' ἐγγὺς ἰὼν, καὶ ἐρεισάμενος βάλε μέσσας,
> Εὖ διαβάς.

Which the translator renders, *firmiter divaricatis cruribus stans*: and the scholiast interprets by ἰσχυρῶς στάς. which interpretation Milton follows:

" [2] *Stand firm,* for in his look defiance lours.

Notwithstanding Tyrtaeus borrowed this from Homer, yet by laying so much stress on this posture of fighting, and by his often repeating it, Plato in his first book of laws makes no scruple of calling it Tyrtaeus' own expression. Διαβάντες δ' εὖ καὶ μαχόμενοι, ἐθέλοντες ἀποθνήσκειν ἐν τῷ πολέμῳ (φράζει Τύρταιος) τῶν μισθοφόρων εἰσὶ πάμπολλοι. " There are " many mercenaries, who firmly standing their " ground with one foot boldly advanced before

2. Par. L. IV, 873. Milton, in this whole episode, keeps close to his master Homer, who sends out Ulysses and Diomede into the Trojan camp as spies. Il. κ'. 533. Ὦ φίλοι, κ. τ. λ.
Ἵππων μ' ὠκυπόδων ἀμφὶ κτύπος ὄυατα βάλλει.
O friends! I hear the tread of nimble feet, ℣. 866.
Οὔπω πᾶν εἴρητο ἔπος, ὅτ' ἄρ' ἤλυθον αὐτοί. Il. κ. 540.
He scarce had ended when these two approach'd. ℣. 874.
" the

" the other, (for ſo Tyrtæus expreſſes it) would
" gladly die fighting in battle."

SECT. XI.

NOTHING is more common than for words to be tranſpoſed in haſty writing, and to change their places. This has happen'd in Timon, Act III.

" 1. Strang. Why, this is the world's *ſoul*;
" Of the ſame piece is every flatterer's *ſport*.

Let theſe two words *ſoul* and *ſport* change places, and we have this very good reading,

" 1. Strang. Why, this is the world's *ſport*;
" Of the ſame piece is every flatterer's [1] *ſoul*.

In the II part of K. Henry IV, Act II.

P. Henry. " From a God to a bull? a heavy
" *declenſion*; it was Jove's caſe. From a prince to
" a prentice, a low *tranſformation*; that ſhall
" be mine: for in every thing, the purpoſe muſt
" weigh with the folly."

It would be more accurate if the words were tranſpoſed, and we ſhould read,

P. Henry. " From a God to a bull? a heavy
" *tranſformation*; it was Jove's caſe. From a
" prince to a prentice, a low *declenſion*; that ſhall
" be mine. &c.

1. Mr. Theobald reads *ſpirit*. But in my change not one word is altered.

In Cymbeline, Act II. Jachimo is deſcribing to the husband his wife's bedchamber:

" Jach. The roof o' th' chamber
" With golden cherubims is fretted, &c.

Poſthumus replies:

" *This is* her honour:
" Let it be granted you have ſeen all this, &c.

Mr. Theobald ſaw the abſurdity of the reading and corrects
"—*What's this t'* her honour.

But why may it not be red, without altering one word, only by an eaſy tranſpoſition,

Is this her honour?

Is this any way relating to the honor of my wife, which is the thing in queſtion? or perhaps he ſpeaks ironically,

" This is her honour!

There is a paſſage in [2] Marcus Antoninus, the ſenſe of which is quite perverted by a word being got out of its proper place. The paſſage requires a little explanation. The Stoics by no means admitted prayers for external goods: this prayer therefore of the Athenians, " Rain, rain, O Jupiter, upon " the Athenian fields", is condemned by the emperor: for inſtead of ἤτοι ὰ δεῖ εὔχεσθαι, ἢ ὕτως ἁπλῶς καὶ ἐλευθέρως, we muſt undoubtedly read ἤτοι ὰ δεῖ ὕτως εὔχεσθαι, ἢ ΑΠΛΩΣ καὶ ἐλευθερίως. " This is

2. Anton. L. 5. ſect. 7.

the

" the Athenian prayer, *Rain, rain, ô propitious Ju-*
" *piter, upon the tilled grounds and paſtures of the*
" *Athenians.* Indeed we ſhould not pray thus; or
" if we pray at all, it ſhould be with ſimplicity and
" liberality." Of this Athenian prayer there is a ſly ridicule in Ariſtophanes' clouds, ℣. 1116.

Ὑσομεν πρώτοισιν ὑμῖν, τοῖσι δ' ἄλλοις ὕστερον.

Plato did not dare openly to blame his countrymen for their ill-directed and ill-compoſed prayers; but yet in his ſecond Alcibiades he plainly intimates his own opinion, and there praiſes theſe verſes of an anonymous poet,

Ζεῦ βασιλεῦ, τὰ μὲν ἐσθλὰ κὴ εὐχομένοις κὴ ἀνεύχλοις
Ἄμμι δίδυ, τὰ δὲ δεινὰ κὴ εὐχομένων ἀπερύκοις.

And the Lacedemonian form of prayer, τὰ καλὰ ἐπὶ τοῖς ἀγαθοῖς τὺς θεὺς διδόναι. which words Mr. Addiſon in his ſpectator, Vol. III. No. 207. renders, *to give them all good things as long as they are virtuous.* But this is neither the conſtruction, nor the meaning: for τὰ καλὰ ἐπὶ τοῖς ἀγαθοῖς, is the ſame as τὰ καλακἀγαθά, *whatever things are fair, honeſt, good, and becoming:* as oppoſed, to the ſervile, deformed, diſhoneſt. Xenophon, in his memoirs of Socrates, has an alluſion to this prayer of the Lacedemonians; ſpeaking of Socrates, he ſay, Εὔχετο πρὸς τὺς θεὺς ΑΠΛΩΣ τἀγαθὰ διδόναι. And our Milton in his moſt divine hymn, where the only petition is ℣. 205. B. V.

" Be bounteous ſtill
" To give us *only* good.

The compilers of our liturgy did not forget this beautiful prayer. **We humbly beseech thee to put away from us all hurtful things, and to give us those things which be profitable for us.** Trin. Sund. Coll. 8. And in that truly divine prayer in the communion service, **Almighty God, the fountain of all wisdom**, &c. &c. The second Alcibiades of Plato Shakespeare seems to have red; for in his Antony and Cleopatra, Act II. he has the following plain allusion, to what the philosopher endeavours so much to inculcate, viz. How little we know of our real good; and that silly mortals would be ruin'd by their petitions, did the Gods but hearken to them:

" Men. We, ignorant of our selves,
" Beg often our own harms, which the wise
" powers
" Deny us for our good; so find we profit
" By losing of our prayers.

Mr. Theobald has very pertinently cited here these lines of Juvenal

" Quid enim ratione timemus
" Aut cupimus? quid tam dextro pede concipis
" ut te
" Conatûs non poeniteat, votique peracti?
" Evertere domus totas optantibus ipsis
" Dii faciles.
" Nam pro jucundis aptissima quaeque dabunt dii:
" Carior est illis homo, quàm sibi. Nos ani-
" morum
" Impulsu, *et caeca* magnaque cupidine ducti, &c.

I cannot help proposing a most certain correction, as I think, of this last cited verse of Juvenal: for the poet, following his master Plato, is condemning what

what is done by the blind impulſe of the mind and the covetous fancy; beſide the verſe will be more harmonious if we read,

" Nos animorum
" Impulſu *caeco*, magnaque cupidine ducti,
" Conjugium petimus.

SECT. XII.

AUTHORS are not careful enough of their copies, when they give them into the printer's hand; which, often being blotted or ill written, muſt be help'd out by meer gueſs-work. Printers are not the beſt calculated for this critical work, I think, ſince the times of Aldus and the Stephens's. What wonder therefore if in ſuch a caſe we meet, now and then, with ſtrange and monſtrous words, or highly improper expreſſions, and often contradictory to the author's deſign and meaning? We have taken notice in a former ſection of *pannelled* being placed in the context inſtead of *paged*. Of the like ſort is the following paſſage in Romeo and Juliet, Act II.

" Young *Abraham* Cupid, he that ſhot ſo true,
" When king Cophetua lov'd the beggar maid.

Shakeſpeare wrote, *Young* Adam *Cupid*, &c. The printer or tranſcriber, gave us this *Abram*, miſtaking the *l d* for *br*: and thus made a paſſage direct nonſenſe,

1. A letter blotted, or a ſtroke of the pen, might eaſily occaſion the corruption. And hence many blunders ariſe. In Spencer, B. I. c. 7. ſt. 33.

" His warlike ſhield, &c.
" But all of diamond perfect pure and *clean*:

ſenſe, which was underſtood in Shakeſpeare's time by all his audience: for this *Adam* was a moſt notable *archer*; and for his ſkill became a proverb. In Much Ado about Nothing, Act I. "And he that "hits me, let him be clapt on the ſhoulder, and "called ADAM." Where Mr. Theobald's ingenious note is worth reading. His name was Adam Bell.

We muſt read, *ſheen*. See B. 2. c. 1. ſt. 10. and B. 4. c. 5. ſt. 11. Again, B. 3. c. 4. ſt. 49.

"Like as a fearful dove, which thro' the *rain*
"Of the wide air her way does cut amain.

Read *reign*: i. e. realm, or region: in which ſenſe Spencer often uſes it, and Milton, B. I. 543. *The* reign *of chaos*.

In B. 5. c. 7. ſt. 31.

"Full fiercely laid the Amazon about,
"And dealt her blows, &c.
"Which Britomart withſtood with courage ſtout,
"And them repaid again with double *more*.

Read, *ſtore*: See c. 8. ſt. 34.

In B. 6. c. 5. ſt. 4.

"Now wringing both his wretched hands *in one*.

Read, *atone*: i. e. together: frequently ſo uſed by Spencer. Theſe blunders ſeem entirely owing to the wrong gueſſes of the printer, or tranſcriber. Some ſtroke of the pen occaſion'd the following corrupt reading in the Medaea of Euripides, ℣. 459.

Ὅμως δὲ καὶ τῶνδ' οὐκ ἀπειρηκὼς ΦΙΛΟΙΣ
Ἥκω, τὸ σόν γε προσποπτόμενος, γύναι.

"Ego

Bell. So that here, *Young Adam Cupid*, &c. is the ſame as, *Young Cupid that notable archer*, &c. The ſtory of king Cophetua and the beggar maid is elſewhere alluded to by Shakeſpeare; and by Johnſon, in Every Man in his Humour, Act III. ſc. IV. "I "have not the heart to devour you, an' I might "be made as rich as king Cophetua."

In Julius Caeſar, Act. I.

"Caſſius. Tell me, good Brutus, can you ſee
"your *face?*

"Ego tamen ne propter haec quidem deſeſſus *amicorum gratiâ* venio, proſpecturus tibi, o mulier." What conſtruction is this? Φίλοις ἥκω· beſide ἀπειρηκέναι is, *animo concidiſſe, animum deſpondiſſe*, &c. I imagine the poet gave it, Φίλῳ ἥκω, *I come your friend*: as we ſay in Engliſh. But printers can blunder, as well as tranſcribers in copy after copy. In Milton's Samſon Agoniſtes, *p.* 1650. the Meſſenger is deſcribing Samſon's pulling the temple on the Philiſtins.

"Thoſe two maſſie pillars
"With horrible confuſion to and fro
"He tugg'd, he *took*, 'till down they came, and drew
"The whole roof after them.

We muſt correct, *he ſhook*. Again, in his elegant ſonnet to the ſoldier to ſpare his houſe:

"The great Emathian conqueror *did* ſpare
"The houſe of Pindarus.

We muſt read, *bid ſpare*. As Mr. Theobald and Dr. Bentley often tells us, that they had the happineſs to make many corrections, which they find afterwards ſupported by the authority of better copies; ſo with the ſame *vanity*, I can aſſure the reader, I made the above emendations in Milton, and found, after all, the paſſages corrupted by one J. Tonſon.

" Brutus. No, Caſſius; for the *eye ſees not*
" *itſelf*,
" But by reflection from ſome other things.
" Caſſ. 'Tis juſt
" And it is very much lamented, Brutus,
" That you have no ſuch mirrors, as will turn
" Your hidden worthineſs into *your eye*,
" That you might ſee your ſhadow.

'Tis plain from the reply of Brutus, and the whole tenor of the reaſoning, that Caſſius ſhould ſay,

" Tell me, good Brutus, can you ſee your *eye?*

The analogy is no leſs beautiful, than philoſophical, of the rational faculty (the internal eye) to the corporeal organ of ſight: and in the firſt Alcibiades of Plato, p. 132, 133. of Stephens' edition, there is exactly a parallel inſtance. Caſſius tells Brutus that he will be his mirror, and ſhew *him* to *himſelf*.

In Julius Caeſar, Act IV.

Antony. *Theſe many then ſhall die, their names are prickt.*
Octavius. *Your brother too muſt die: conſent you Lepidus?*
Lepidus. *I do conſent.*
Octavius. *Prick him down, Antony.*
Lepidus. *Upon condition,* PUBLIUS *ſhall not live;* Who is your ſiſter's ſon, Mark Antony.

The triumvirs, A. U. 710. met at a ſmall iſland formed by the river Labinius, (now Lavino,) near Mantua; as Appian de bell. civil. writes. Others ſay in an iſland formed by the river Rhenus, now Reno: and there came to a reſolution of cutting off

off all their enemies, in which number they included the old republican party. Antony ſet down Cicero's name in the liſt of the proſcribed: Octavius inſiſted on Antony's ſacrificing LUCIUS, *his uncle by the mother's ſide:* And Lepidus gave up his own brother, L. Æmilius Paulus. As 'tis not uncommon to blunder in proper names, I make no doubt but in the room of *Publius* we ſhould place *Lucius*, Antony's uncle by his mother's ſide: and then a trifling correction ſets right the other line.

Lepidus. *Upon condition* LUCIUS *ſhall not live.*
You are his ſiſter's ſon, Mark Antony.

In Antony and Cleopatra Act III. Caeſar is ſpeaking of the vaſſal kings, who attended Antony in his expedition againſt him.

" He hath aſſembled
" Bocchus the king of Libya, Archelaus
" Of Cappadocia, Philadelphos king
" Of Paphlagonia; the Thracian king [2] *Adullas*,
" King [3] *Malchus* of Arabia, *king of Pont*,
" Herod of Jewry, Mithridates king
" Of Comagene, *Polemon and Amintas*,
" *The king of Mede, and Lycaonia*,
" *With a more larger liſt of ſcepters.*

This muſter-roll is taken from Plutarch in his life of Antony: the tranſlation is as follows, " His land-
" forces were compoſed of a hundred-thouſand foot,
" and twelve thouſand horſe. He had of vaſſal
" kings attending, Bocchus of Libya, [Tarcon-

2. Plut. p. 944. B. Ἀδάλλας δὲ Θρᾴκης.
3. Plut. ibid. Μάλχου ἐξ Ἀραβίας. Shakeſpeare very rightly writes, *Malchus:* and ſo Hirtius de bell. Alex.

" demus of the upper Cilicia,] Archelaus of Cappadocia, Philadelphus of Paphlagonia, Mithridates of Commagena, and *Adallas* king of Thracia; all theſe attended him in the war. Many others who could not ſerve in perſon, ſent him their contributions of forces, *Polemon of Pontus*, *Malchus* of Arabia, Herod of Jury, and *Amyntas* 4 ſtill king of *Lycaonia* and Galatia; and even the *king of Media* ſent him a very conſiderable reinforcement." To omit Adullas, for Adallas, who is the *king of Pont*, but *Polemo?* and who of *Lycaonia*, but *Amintas?* Firſt then the *king of Pont* is to be ſtricken off the liſt. And I make no doubt but in the original writing it was ſo: and what the poet blotted out, the printer gave us, becauſe he ſaw it filled up the verſe:

" King Malchus of Arabia.

Having gotten rid of the king of Pont: how ſhall we reconcile to Plutarch?

" Polemon and Amintas,
" The king of Mede, and Lycaonia.

This may be done by an eaſy tranſpoſition of the words,

" Polemon, and Amintas
" Of Lycaonia; and the king of Mede.

4. Ἔτι δὲ Ἀμύντας ὁ Λυκαόνων καὶ Γαλατῶν. *And moreover*, &c. The words in Plutarch ſhould be tranſpoſed, for Amyntas was not king both of Lycaonia, and Galatia: thus, ἔτι δὲ Ἀμύντας ὁ Λυκαόνων, καὶ ὁ βασιλεὺς Γαλατῶν. *And moreover, Amyntas of Lycaonia, and the king of Galatia.* And 'tis remarkable, this blunder of the tranſlator's is avoided by the eaſy change I make of Shakeſpeare's words.

In

In Antony and Cleopatra, Act IV.

" Caeſar. My meſſenger,
" He' hath whipt with rods, dares me *to perſonal*
" *combat*,
" Caeſar to Antony. Let the old ruffian know,
" *I have many other ways to die:* mean time
" Laugh at his challenge.

What a reply is this to Antony's challenge? 'tis acknowledging he ſhould fall under the unequal combat. But if we read,

" Let the old ruffian know,
" He' hath many other ways to die: mean time
" *I laugh at his challenge.*

By this reading we have poinancy, and the very repartee of Caeſar. Let us hear Plutarch. " After " this Antony ſent a challenge to Caeſar to fight " him hand to hand, and received for anſwer, " *That* HE [viz. Antony] *might find ſeveral other* " *ways to end* HIS LIFE."

To theſe may be added ſeveral other corrections of faulty paſſages, which ſeem to have proceeded from the ſame cauſe.

In the Tempeſt, Act I.

" Alon. Good boatſwain, have care: where's " the maſter? *Play* the men.

It ſhould be *ply the men:* keep them to their buſineſs. *Ply your oars*, is a ſeaman's phraſe.

In

In a Midſummer Night's-Dream, Act IV.

" Queen. Sleep thou, and I will wind thee in
" my arms.
" Fairies, begone, and be [5] *always away.*

Read, " Fairies begone and be *away.*—*Away.*
[Seeing them loiter.

The fairies being gone, the queen turns to her new lover,

" So doth the [6] *woodbine the ſweet honey-ſuckle*
" Gently entwiſt; the female Ivy ſo
" Enrings the barky fingers of the elm.

Read, *wood rine*, i. e. the honey-ſuckle entwiſts the rind or bark of the trees:

" So doth the *wood rine* the ſweet honey-ſuckle
" Gently entwiſt.

In Shakeſpeare's time this was the manner of ſpelling; ſo Spencer in the Shepherd's Calendar, eclog. 2.

" But

5. Mr. Theobald thinks the poet meant

—— *and be* all ways *away.*

i. e. diſperſe yourſelves, and ſcout out ſeverally, in your watch.

6. Mr. Theobald has printed it,

" So doth the woodbine, the ſweet honey-ſuckle,
" Gently entwiſt the *maple*; Ivy ſo, &c.

This

" But now the gray moſs marred his *rine*.

In Troilus and Creſſida, Act IV.

" Par. You told, how Diomede a whole week,
" by days,
" Did *haunt* you in the field.

Preſently after Diomede ſays to Aeneas,

" By Jove I'll play the *hunter* for thy life.
" Aen. And thou ſhalt *hunt* a [7] lion that will flie
" With his face back.

How can we doubt then but Paris ſays,

Did *hunt* you in the field?

In Antony and Cleopatra, Act III.

" Caeſar. Unto her [8]
" He gave the 'ſtabliſhment of Egypt, made her
" Of

This is too great a variation from the received reading: and how jejune is it to tell us, that the woodbine and the honey-ſuckle is the ſame thing?

7. Homer has the ſame compariſon of Ajax retreating from the Trojans. Il. λ'. 547. and of Menelaus. Il. ε'. 109. And Virgil of Turnus, Aen. IX, 792.

Ceu ſaevum turba leonem
Cum telis premit infenſis, at territus ille,
Aſper, acerba tuens, retro redit; et neque terga
Ira dare aut virtus patitur, &c.

8. He is ſpeaking of Cleopatra, whom preſently after he deſcribes (following the hiſtorian) dreſſed in the habit of the Aegyptian Goddeſs Iſis: whoſe name ſhe took, νέα Ἶσις ἐχρημάτισε. Plut. in Anton. p. 941.

Which

" Of lower Syria, Cyprus, *Lydia*
" Absolute queen.

Read *Libya*: as is plain from Plutarch in his life of Antony. Πρώτην μὲν ἀπέφηνε Κλεοπάτραν βασίλισσαν Αἰγύπτου καὶ Κύπρου καὶ ΛΙΒΥΗΣ, καὶ κοίλης Συρίας, κ. τ. λ. Plut. p. 941. B.

'TIS pleasant enough to consider, how the change of one single letter has often led learned commentators into mistakes. And a Π being accidentally altered into Β, in a Greek rhetorician, gave occasion to one of the best pieces of satyre, that was ever written in the English language. viz. ΠΕΡΙ ΒΑΘΟΥΣ, *a treatise concerning the art of sinking in poetry.* The blunder I mean is in the second section of Longinus, ΕΙ ΕΣΤΙΝ ΥΨΟΥΣ ΤΙΣ Η ΒΑΘΟΥΣ ΤΕΧΝΗ, instead of ΠΑΘΟΥΣ. A most ridiculous blunder, which has occasion'd as ridiculous criticisms.

That the Δ should be written for a Π is no wonder, since Dionysius in his Roman antiquities, p. 54. has the following remark, Κεῖνται τῶν τρωικῶν θεῶν εἰκόνες ἅπασιν ὁρᾶν ΔΕΝΑΣ ἐπιγραφὴν ἔχουσαι δηλοῦσαν τὰς ΠΕΝΑΤΑΣ. δοκεῖ γάρ μοι, τῷ Π μήπω γράμματι συνηθίσαι τῷ Δ δηλοῦν τὴν ἐκείνου δύναμιν τὰς παλαιάς. The old

Which is thus rendered, *novae Isidis nomine responsa dabat populis:* it should be, *novae Isidis nomen sibi acquirebat.* The poet has too faithfully followed the translators.

" She
" In the habiliments of the goddess Isis
" That day appear'd, *and oft before gave audience,*
" As 'tis reported, *so.*

This circumstance is prettily alluded to by Virgil. Aen. VIII, 696. describing Cleopatra in the naval fight at Actium.

Reginam in *mediis* patrio *vocat agmina* sistro.

Greek

Greek word for wine, they wrote ΔΕΛΟΣ, but when the Greek alphabet was compleated, ΠΗΛΟΣ: this word grown antiquated, they used ΟΙΝΟΣ. In Theocritus, Id. ί. ψ. 13. we must read,

Ἐκ πίθω ἀντλεῖς ΠΗΛΟΝ· ἐγὼ δ' ἔχω οὐδ' ἅλις ὄξους.

Where thus the schol. Παροιμία ἐπὶ τῶν ἐν περιουσίᾳ ζώντων — ὁ γὰρ ΟΙΝΟΥ κεραννύμενος πρὸς ἀφροδίσια ἐκκαίεται, ἅτε ἀργίᾳ συζῶν· ὁ δὲ μηδ ΟΞΟΥΣ ἔχων πιεῖν καὶ τῷ πόνῳ μαχόμενος, οὐκ ἐρᾷ. The copies of Theocritus have ΔΗΛΟΝ, which the editors render *scilicet*. But the scholiast gives an easy interpretation, and helps forward the correction.

IT seems that some puns, and quibbling wit, have been changed in our author, thro' some such causes, as mention'd in the beginning of this section. For instance, in As you like it, Act II.

" Rosalind. Well, this is the forest of Arden.
" Clown. Ay; now I am in *Arden*; the more
" fool I: when I was at home, I was in a better
" place.

The Clown, agreeable to his character, is in a punning vein, and replys thus,

" Ay; now I am in *a den*; the more fool I:
" when I was at home, I was in a better place.

He is full of this quibbling wit through the whole play. In Act III. he says,

" I am here with thee, and thy *goats*; as the
" most *capricious* honest Ovid was among the
" *Goths*.

" Jaq.

" Jaq. O knowledge ill-inhabited, worſe tha
" Jove in a thatch'd houſe.

Capricious, is not here humourſome, fantaſtical &c. but laſcivious: Hor. Epod. 10. *Libidinoſus im molabitur caper.* *The Goths*, are the Getae: Ovid Triſt. V, 7. *The thatch'd houſe*, is that of Bauci and Philemon, Ovid. Met. VIII, 630.

Stipulis et cannâ tecta paluſtri.

But to explain puns is allmoſt as unpardonable as to make them: however I will venture to correct one paſſage more: which is in Julius Caeſar, Act III.

" Ant. Here is a mourning Rome, a dangerous
" Rome:
" No *Rome* of ſafety for Octavius yet.

I make no queſtion, but Shakeſpeare intended it,

" No *room* of ſafety for Octavius yet.

So in Act I.
" Now is it *Rome* indeed; and *room* enough
" When there is in it but one only man.

To play with words which have an alluſion to proper names, is common with Shakeſpeare and the [9] ancients. Ajax in Sophocles, applying his name to his misfortunes, ſays,

ΑΙ, ΑΙ· τίς ἄν ποτ' ᾠἐθ' ὧδ' ἐπώνυμον
Τὐμὸν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;

9. See Ariſtot. Rhet. L. 2. c. 25. Ἄλλο ἀπὸ τὸ ὀνόμαλο κ. τ. λ.

Philoctetes,

Philoctetes, ſpeaking to Pyrrhus, has this quibble not inferior to any in Shakeſpeare——for badneſs.

Ω Πῦρ σὺ, κ᾽ πᾶν δεῖμα.

In the Oreſtes of Euripides there is a pun on the name *Electra*; a very unfortunate name for a young woman.

Ω παῖ Κλυταιμνήσρας τε κἀγαμέμνονος,
Παρθένε, μακρὸν δὴ μῆκος Ηλέκρα χρόνε.

And Aeſchylus, in Agam. ℣. 1089. the father of tragedy, gives this kind of wit a ſanction.

Ἄπολλον, Ἄπολλον,
Ἀγυιεῦ τ᾽ ἀπόλλων ἐμὸς,
Ἀπώλεσας γὰρ ἡ μόλις τὸν δεύτερον.

Ovid has many of theſe: I don't find the following taken any notice of in Burman's edition.

" Rettulit et ferro Rheſumque *Dolo*naque caeſos,
" Utque ſit hic ſomno proditus, ille *dolo*.
" Auſus es, o nimium, nimiumque oblite tuorum,
" Thracia nocturno tangere caſtra *dolo*.

That there is a play upon the words *Dolona* and *dolo*, is not to be queſtion'd, I think; but the *dolo* in the fourth verſe is the tranſcriber's blunder, which was occaſion'd by his caſting his eyes on the line above. Perhaps the poet gave it with an interrogation,

" Auſus es, ô nimium, nimiumque oblite tuorum,
" Thracia nocturno tangere caſtra *pede?*

Thoſe who read the Socratic authors know that Socrates did not diſdain to pun, when proper occaſions

sions offered: a corrupted passage of this nature, i so pure and elegant a writer as Xenophon, I sha take occasion here to illustrate and correct. Th Clouds of Aristophanes were acted a very consider able time before Socrates was condemned. Ac cording to the manner of the old comedy the re Socrates is there introduced, and his philosophy bur lesqued. Thus he addresses the Clouds, ℣. 265.

Ἄρθητε, φάνητ', ὦ δέσποιναι, τῷ φροντιστῇ μελέωροι,

O Clouds, my goddesses, be ye lifted up, and appea all sublimely suspended to your contemplating scholar In another place, ℣. 94. The school of Socrate is called Φροντιστήριον, *the school of careful contempla tion.* And themselves, ℣. 101. are called, μεριμνο φρόντισαι, *the sad and solemn contemplators.* Plato i his apology alludes to these passages of Aristophanes and speaks of this buffoonery, ὡς ἔστι τις Σωκράτη σοφὸς τά τε μετέωρα φροντιστής. 'Tis frequently hinte too, that he taught his scholars direct atheism, an a contempt for the religion of his country. And i the second scene Socrates and his scholars, like society of natural philosophers, are employed about many curious enquiries, as whether a gnat sings thro' it's mouth or fundament, with others of the like important nature.

Ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης,
Ψύλλαν ὀπόσους ἄλλοιτο τοὺς αὑτῆς πόδας.
Δακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὀφρῦν,
Ἐπὶ τὴν κεφαλὴν τοῦ Σωκράτους ἀφήλατο.
Στρεψ. Πῶς δῆτα τοῦτ' ἐμέτρησε; ΜΑ. Δεξιώταλα.

"Socrates lately inquired of Chaerepho concern-
"ing the nature of fleas, for instance, how many
"of its own feet a flea could go at one leap: for
"having bitten the eyebrow of Chaerepho, it leaped upon

upon the bald pate of Socrates. Strep. Well, and how did he measure it? Schol. Most dextrously." These passages of Aristophanes will sufficient to make way for my correction of enophon in his Banquet, p. 176, 177, edit. Oxon. hich I would thus read,

Τοιούτων δὲ λόγων ὄντων, ὡς ἑώρα ὁ Συρακόσιος τῶν μὲν ὑτοῦ ἀποδειγμάτων ἀμελοῦντας, ἀλλήλοις δὲ ἡδομένους, φθο- τῷ Σωκράτει εἶπεν, Ἆρα σὺ, ὦ Σώκρατες, ὁ ΦΡΟΝ- ΙΣΤΗΣ ἐπικαλούμενος; Οὐκοῦν κάλλιον, ἔφη, ἢ εἰ Α- ΡΟΝΤΙΣΤΟΣ ἐκαλοῦμεν; εἰ μή γε ἐδόκεις, ΤΩΝ ΜΕ- ΕΩΡΩΝ ΦΡΟΝΤΙΣΤΗΣ εἶναι. Οἶσθα οὖν, ἔφη ὁ Σω- ράτης' ΜΕΤΕΩΡΟΤΕΡΟΝ τι τῶν Θεῶν; Ἀλλ' οὐ μὰ Δί', φη, οὐ τούτων σε λέγουσιν ἐπιμελεῖσθαι, ἀλλὰ τῶν ΑΝΩΦΕ- ΕΣΤΑΤΩΝ. Οὐκοῦν καὶ οὕτως ἂν, ἔφη, θεῶν ἐπιμέλοιμην· ὄνωθεν μέν γε ὄντες ΑΝΩ ΩΦΕΛΟΥΣΙΝ, ἄνωθεν δὲ φῶς πα- έχουσιν. Εἰ δὲ ψυχρὰ λέγω, σὺ αἴτιος, ἔφη, πράγματά οι παρέχων. Ταῦτα μὲν, ἔφη, ἔα· ἀλλ' εἰπέ μοι, πόσους ψύλλας πόδας ἐμοῦ ἀπέχεις· ταῦτα γὰρ σε φασὶ γεωμετ- ρεῖν. As puns cannot be translated, so I shall not attempt to translate this. I have ventured to insert ΑΝΩ before ΩΦΕΛΟΥΣΙΝ, to compleat the pun on the preceding word ΑΝΩΦΕΛΕΣΤΑΤΑΤΩΝ. And have likewise corrected ψύλλας and ἀπέχεις, instead of ψύλλα and ἀπέχει. For the sense is, "tell me "how many feet of a flea you are distant from "me:" as is plain from Aristophanes: not as the words now are printed, void of all allusion and turn, "tell me how many feet a flea is distant "from me."

There is a kind of pun in repeating pretty near the same letters with the preceding word, to which the rhetoricians have given a particular name, and in making a sort of a jingling sound of words. Of this the sophists of old were fond, and they are ridiculed ingeniously in Plato's Banquet for this affectation. [10] ΠΑΥΣΑΝΙΟΥ δὲ ΠΑΥΣΑΜΕΝΟΥ, διδά-

10. Plat. Symp. p. 185. edit. Steph.

σκουσι

σκυσι γάρ με ΙΣΑ λέξειν ὅτωσὶ οἱ σοφοί. And again his Gorgias [11] Ω ΛΩΣΤΕ ΠΩΛΕ, ἵνα προσείπω σε σε. i. e. *to addreſs you in your own manner.* Which I mention becauſe the interpreters ſeem to miſunderſtand him. So in Terence. Andria, Act I.

"Inceptio eſt *amentium*, haud *amantium*.

Nor is Homer without inſtances of this kind.

Il. ζ'. 201.

——— Ἀλήϊον οἷος ἀλᾶτο,

Il. τ'. 91.

——— Ἄλη ἣ πάντας ἀᾶται·

And Virgil, Aen. VII, 295. Imitating old Ennius.

Num capti potuere capi? Num incenſa cremavit
Troja viros?

Aen. VI, 32.

Bis conatus erat caſus *effingere in auro,*
Bis patriae cecidere *manus.*

And Milton frequently, as B. I. ℣. 433.

"And unfrequented left
"His righteous altar, *bowing lowly down*
"To beſtial Gods; for which their heads *as low*
"*Bow'd down* in battel.

I, 642.

"Which *tempted* our *attempt*, and wrought our fall.

11. Plat. Gorg. p. 467. See Ariſtot. Rhet. I. 3. c. 9.

, 868.

" And to begird th' almighty throne
Beſeeching or *beſieging*.

, 647.

Serpent! we might have ſpar'd our coming
" hither,
Fruitleſs to me, though *fruit* be here t' exceſs,

ſtances in Shakeſpeare are without number; how-
er I will mention one or two.

acbeth, Act I.

" What thou wouldſt *highly*,
That thou wouldſt *holily*.
" And catch
With its *ſurceaſe*, *ſucceſs*.

amlet, Act I.

A little more than [12] *kin*, and leſs than *kind*.

f this jingling kind are the following verſes, where
e letters are repeated.

omer Il. δ'. 526.

Χύντο Χαμαὶ Χολάδες.

iad. ξ'. 307.

Πρηνέα δὸς Πεσέειν σκαιῶν ΠρόΠάροιθε Πυλάων.

12. He ſeems to have taken this from Gorboduc,
ct I.

In kinde *a father, but not in* kindelyneſs.

Iliad

Iliad ν'. 162.

Δολιχὸν δόρυ δηϊοῦσθαι δέ.

Iliad φ'. 407.

Ἕπτα δ' ἐπίσχε πέλαθρα πεσών.

Our countryman Dryden was ſo fond of this rep
tition, that he thought it one of the greateſt beaut
in poetry; and uſed to repeat this verſe of his ow
as an inſtance,

When MAN *on* MANY *Multiplied his kind.*

It cannot be denied that Virgil abounds with ma
examples of this ſort, which his commentator Er
thraeus terms *alliteratio, alluſio verborum*, and
ſonantia ſyllabarum. And the ingenious Mr. Be
ſon, the editor and admirer of Johnſton's tranſla
on of the pſalms, lays the higheſt ſtreſs on this
literation. Milton, who knew the whole art a
myſtery of verſification, has ſometimes almoſt eve
word with the ſame letter repeated, as VI, 840.

" Oer *ſh*ields, and *h*elms, and *h*elmed *h*eads
" rode.

IX, 901.

" *De*fac'd, *de*flower'd, and now to *de*ath *de*vot

And ſo in other places, not ſo frequent as Virgi
or Spencer. This will appear in giving an inſtan
from Spencer, B. I. 39.

" And through the *w*orld of *w*aters *w*ide a
" deep.

Th

This line Milton has borrowed, III, 11.

The rising *w*orld of *w*aters | *d*ark and *d*eep.

Where you see that Milton has changed a word, and chuses to make this alliteration on the two last words d*ark* and d*eep*: rather than, following Spenser, to alliterate three words together, and drop it in the last. But whatever beauty this alliteration might have, yet the affectation of it must appear ridiculous; for poets are not made by mechanical rules: and it was ridiculed as long ago as the times of old Ennius.

13 *O Tite tute Tati tibi tante tyranne tulisti.*

And by Shakespeare in his Midsummer-Night's Dream, Act. V.

" Whereat with *bl*ade, with *bl*oody *bl*ameful
" *bl*ade,
" He *br*avely *br*oach'd his *b*oiling *bl*oody *br*east.

13. Παρόμοιον est cum verba omnia similiter incipiunt, ut,

ô Tite tute Tati tibi tante tyranne tulisti.

Sosip. Charis. instit. gram. L. IV. p. 251. Παρόμοιον, cum verba similiter incipiunt,

Machina multa minax minitatur maxima muris.

Diomedes L. 2.

SECT. XIII.

THERE are many blunders that creep into books from a compendious manner of writing; and if this happen to be blotted, the transcriber has a hard task to trace the author's words. This seems to have occasion'd a very extraordinary confusion in a passage in Othello. But before I mention

on my emendation, I beg leave to cite a ſhort ſto
from the firſt book of the Ethiopian romance
Heliodorus. Thyamis, an Aegyptian robber, f
in love with Chariclea; ſtung with jealouſie, a
deſpairing to enjoy her himſelf, he reſolves to mu
der her: and thinking he had killed her, (but
happen'd to be another) he cries out, *Alas po
maid, theſe are the nuptial gifts I preſent thee.* Th
ſtory is alluded to in the Twelfth-Night, Act V
Nor did the alluſion eſcape the notice of Mr. Theo
bald.

" Duke. Why ſhould I not, had I the hea
" to do't,
" Like the *Egyptian thief*, at point of death
" Kill what I love? A ſavage jealouſie
" That ſometimes ſavours nobly.

And this ſame ſtory ſeems to me hinted at in Othel
lo, Act V. where the Moor ſpeaking of his ſavag
jealouſie, adds,

" Of one whoſe hand
" Like th' *baſe Egyptian*, threw a pearl away
" Richer than all his tribe.

Now this exactly agrees with the romance. 'Twa
Thyamis' own hand, and he too in a ſtrong fit o
love and jealouſie, that committed this murder.
When Othello robbed Brabantio of his daughter,
the old man calls him in the beginning of the play,

" O thou foul thief!

Theſe circumſtances all croud into Othello's mind
to increaſe his horror: for this reaſon, as well as
for ſeveral others, with great propriety he calls him-
ſelf, *the baſe Egyptian.*

In

In Mr. Pope's edition 'tis

" Like the baſe *Indian*, &c.

which he thus interprets: " In the firſt edition it is " *Judian*, occaſion'd probably by the word *tribe* " juſt after, but the common reading is better; " as the word *tribe* is applicable to any race of " people, and the thought of an ignorant *Indian*'s " caſting away a pearl very natural in itſelf; where- " as to make ſenſe of the other, we muſt preſuppoſe " ſome particular ſtory of a *Jew* alluded to, which " is much leſs obvious." Mr. Theobald in his edition has plainly overthrown Mr. Pope's explana- tion and reading, but whether he has eſtabliſhed his own may be doubted; he reads,

Like the baſe Judian, &c.

" i. e. (ſays he) the baſe Jew Herod, who threw " away ſuch a jewel of a wife as Mariamne." But firſt of all there is no ſuch word as *Judian*, which muſt certainly occaſion a ſuſpicion of it's not being genuine. Again, if any one will conſi- der the hiſtory of Mariamne from Joſephus, he will find, 'tis very little applicable to Deſdemona's caſe. Mariamne had an averſion to Herod, and always treated him with ſcorn and contempt; ſhe was publickly, tho' falſely, accuſed of an attempt to poiſon him, and accordingly put to death. In the preſent circumſtances, with which Othello is ſur- rounded, he would never apply Herod's caſe to himſelf: he was a private murderer, Herod brought his wife to public juſtice; Deſdemona was fond of the moor, the Jeweſs hated her husband. On the other hand, the ſtory of the Egyptian thief is very minutely applicable; and the verſes, cited from

the Twelfth Night, shew that our author was pleased with the allusion. It seems the corruption was owing to some sort of ill-written abbreviation, that might be in the original, as *Egpian*, and which could not easily be understood by printer or player.

From such like abbreviations arise no small blunders in ancient books. In the Greek manuscripts we often find ἄνθρωπος, ἀνθρώπων, thus abbreviated, Ἄνος, Ἄνων. This abbreviation has occasion'd some confusion in many printed books. As for example, in a dissertation of Maximus Tyrius, Τί ὁ Θεὸς κατὰ Πλάτωνα, *what Deity is according to Plato.* We find Plato is there called, ὁ εὐφωνότατος τῶν ΟΝΤΩΝ, *the most eloquent of* BEINGS. But ὁ ΩΝ, as used by Plato and his followers, is a word of sacred import, *Truth, Deity itself*, that which really is Being, in contradistinction to ever-fleeting and changing matter. A Platonist therefore, enquiring what Deity is, would never say even of his master Plato, ὁ εὐφωνότατος τῶν ΟΝΤΩΝ. It would be compliment sufficient to say, ὁ εὐφωνότατος τῶν ΑΝΩΝ; i. e. ἀνθρώπων. There is very little difference between ΟΝΤΩΝ and ΑΝΩΝ, if it be considered how easily the stroke over ἀνων might be mistaken for a τ by a transcriber: *Plato, the most eloquent of mortals*, seems the compliment intended by Maximus Tyrius.

ΑΝΩΝ is changed into ΑΥΤΩΝ in our present printed copies of Marcus Antoninus, B. IV. s. 38. Τὰ ἡγεμονικὰ ΑΥΤΩΝ διάβλεπε κ. τ. λ. It should be Τὰ ἡγ. ἀνων: i. e. ἀνθρώπων διάβλεπε κ. τ. λ.

In St. Matthew's gospel, xxvii, 9. it has been very rightly observed, that the transcriber of this verse mistook ΖΡΙΟΥ for ΙΡΙΟΥ; but as some MSS are extant without either reading, I should print it

Τότ

Τότε ἐπληρώθη τὸ ῥηθὲν διὰ τοῦ προφήτου, λέγοντος κ. τ. λ.
So that Ιεσε or Ζεσε was a gloſs, and from the margin received into the text.

SECT. XIV.

IT is not all ſurpriſing that the perſons in the drama ſhould be changed, either thro' the blunders, or wrong judgment of the tranſcribers and players.

In the Tempeſt, Act I.

" Proſpero. What is the time o' th' day?
" Ariel. Paſt the mid ſeaſon.
" Proſp. At leaſt two glaſſes; the time twixt
" ſix and now
" Muſt by us both be ſpent moſt preciouſly.

Who can imagine that Proſpero would aſk a queſtion, and anſwer it himſelf? But a trifling diſtinction will make all right.

" Proſ. What is the time o' th' day?
" Ar. Paſt the mid ſeaſon,
" At leaſt two glaſſes.
" Proſp. The time twixt ſix and now
" Muſt by us both be ſpent moſt preciouſly.

In As you like it, Act II. The Duke is ſpeaking of the happineſs of his retirement.

" And this our life, exempt from public haunt,
" Finds tongues in trees, books in the running
" brooks,
" Sermons in ſtones, and good in every thing:
" I would not change it.
" Am. Happy is your Grace, &c.

How much more in character is it for the Duke to ſay, " I would not change it," than for Amiens?

In K. Henry V. Act IV.

K. Henry. *But, hark, what new alarum is this ſame?*
The French have reinforc'd their ſcatter'd men.
Then every ſoldier kill his priſoners.
Give the word through.

Enter Fluellen and Gower.

Flu. *Kill the poyes and the luggage! 'tis expreſsly againſt the law of arms,* &c.

How ſhould the King know the French had reinforc'd their men? It ſhould thus be printed,

K. Henry. *But, hark, what new alarum is this ſame?*

Enter a Meſſenger.

Meſſ. *The French have reinforc'd that ſcatter'd men.*

K. Hen. *Then every ſoldier kill his priſoners:*
Give the word through. [Exeunt.

In Antony and Cleopatra, Act I.

" Cleopatra. Excellent falſhood!
" Why did he marry Fulvia, and not love her?
" I'll ſeem the fool, I am not. Antony
" Will be himſelf.
" Ant. But ſtirr'd by Cleopatra.
" Now for the love of love, and his ſoft hours, &c.

I make

I make no queſtion but the author thus gave it,

" Cleo. Excellent falſhood!
" Why did he marry Fulvia, and not love her?
" I'll ſeem the fool, I am not. Antony
" Will be himſelf, but ſtirr'd by Cleopatra. [*Aſide.*
" Ant. Now for the love of love, and his ſoft
" hours, *&c.*

SECT. XV.

THERE are no ancient books now remaining, but what, more or leſs, have ſuffered from the ignorance of tranſcribers foiſting into the text ſome marginal note, or gloſs. One would have imagined, that printing ſhould have put an end to theſe ſort of blunders; yet Mr. Theobald has with great judgment diſcovered a marginal direction, printed from the prompter's books, in As you like it, Act IV. where a ſong is inſerted,

" Then ſing him home,
[" *The reſt ſhall bear this burthen.*"]

This being written in the prompter's copy, by way of direction to the players, the unattending printer mixed them with the poet's own words.

Again, in Richard II. Act III.

" Bol. Thanks, gentle uncle; come, my lords,
" away,
" [*To fight with Glendower and his complices*]
" A while to work and after holiday.

The intermediate verſe he has rightly flung out for the ſame reaſon.

In the Merry Wives of Windſor, Act V.

" Mrs. Ford. Where is Nan now, and her troop
" of fairies, and the Welch devil *Herne?*

There was a plot carrying on againſt Falſtaff, which was to be acted near Herne's oak, in Windſor-Park. Mr. Theobald has printed, *the Welch Devil Evans.* Thinking, *Herne* got into the text by the inadvertent tranſcriber's caſting his eyes too haſtily on the ſucceeding line, where the word again occurs. But perhaps the occaſion of the blunder might be more accurately traced. There was ſome little machinery neceſſary to be furniſhed out in the acting of this plot, with fairy dancing, &c. The management of this was left to Mr. Herne, then belonging to the houſe, who is mention'd by Johnſon in his Maſque at Whitehall, February 2, 1609. where ſpeaking of the magical dances of the witches, he ſays, " All which were excellently " imitated by the maker of the dance, Mr. Hierome " Herne, whoſe right it is here to be named." In the prompter's copy therefore the words ſeem to have been written after this manner,

Mrs. Ford. *Where is Nan now, and her troop of fairies, and the Welch Devil?* Herne.

i. e. Herne was to be called to order the fairy-dance, and the machinery going foward.

I cannot think I have ſpoken too peremptorily, in ſaying that there is no ancient book not corrupted, more or leſs, with marginal notes and gloſſes, unwarily often admitted into the text. For not even the ſacred ſcriptures have eſcaped theſe blemiſhes. In Bentley's learned letter to Mills may be ſeen an inſtance

inſtance how a [1] paſſage in St. Paul's epiſtle to the Galatians, came hence to be corrupted. It would indeed be very hard for authors to be anſwerable for their tranſcribers: yet have the ſcriptures been on theſe very accounts abuſed, to which abuſe their weak defenders have not a little contributed. Among the corrupted paſſages of this nature is the following in St. Luke, chap. ii.

Εγένετο δὲ ἐν ταῖς ἡμέραις ἐκείναις, ἐξῆλθε δόγμα παρὰ Καίσαρος Αυγέστου [2] ἀπογράφεσθαι πᾶσαν τὴν οἰκουμένην. [αὕτη ἡ ἀπογραφὴ πρώτη ἐγένετο ἡγεμονεύοντος τῆς Συρίας Κυρηνίου.] καὶ ἐπορεύοντο πάντες ἀπογράφεσθαι, ἕκαστος εἰς τὴν ἰδίαν πόλιν.

Some one in the early ages of Chriſtianity (for the error is of a long date) who had red Joſephus, but not attended to the chronology, wrote theſe words, αὕτη ἡ ἀπογραφὴ πρώτη ἐγένετο ἡγεμονεύοντος τῆς Συρίας Κυρηνίου, in the margin of his copy, which ſome tranſcriber inſerted into the text: and the error was propagated from copy to copy, as it ſeem'd to be a more accurate account, and to point out the particular time. 'Tis ridiculous enough to

1. Ep. Galat. iv. 25.

2. 'Tis frequently mention'd in Roman authors that Auguſtus was very curious and exact about a ſurvey of all the dependent provinces of the empire. And this is not improperly called by St. Luke ἀπογράφεσθαι. See Sueton. in Octav. c. 101. et. c. 27. Dio Caſſius, L. LVI. p. 591. Tacit. an. l. 1. c. 11. We know from Julian, in his Caeſars, that Auguſtus made the Danube and Euphrates the boundaries of the Roman empire, ὅρια δὲ διτλᾶ, ὑπὸ τῆς φύσεως ἀποδεδομένα, Ἴστρον καὶ Ευφράτην ποταμοὺς ἐθέμην, ſays Auguſtus himſelf. ——Happy had it been for other emperors, if they never had entertained ambitious thoughts of extending their victories beyond them.

ſee, how the commentators diſagree among themſelves, and how perplext they are in their interpretations; never conſidering the perſpicuity of the Greek language: and that here particularly, from the adjacent words, the conſtruction and meaning is ſo aſcertain'd, that the paſſage will admit no other ſenſe, than what our tranſlators, (men of no mean learning,) have given it. "And this taxing was "[3] firſt made when Cyrenius was governor of Syria." But Cyrenius was not governor of Judea, 'till it became a Roman province and Archelaus was depoſed.

The author of the Epiſtle to the Hebrews, ſpeaking of the effects of faith, has theſe words, chap. xi. ỳ. 36, 37. Ἕτεροι δὲ ἐμπαιγμῶν καὶ μαστίγων ΠΕΙΡΑΝ ΕΛΑΒΟΝ, ἔτι δὲ δεσμῶν καὶ φυλακῆς· ἐλιθάσθησαν, ἐπρίσθησαν, ΕΠΕΙΡΑΣΘΗΣΑΝ, ἐν φόνῳ μαχαίρας ἀπέθανον κ. τ. λ. *And others* HAD TRIALL *of cruel mockings and ſcourgings, yea moreover of bonds and impriſonment: they were ſtoned, they were ſawn aſunder,* WERE TEMPTED, *were ſlain with the ſword, &c.* It has been very rightly inquired, how came here

3. This is plain from the poſition of the words. But in St. John, i. 15. πρῶτός μου, *is firſt of me,* i. e. *before me,* for the conſtruction is different. I cannot but here mention that Milton has borrowed this phraſe from the Greeks. B. III, 383.

> *Thee next they ſung* of *all creation* firſt,
> *Begotten Son.*

firſt of all creation, i. e. before all worlds, begotten not made. But if Milton dictated,

> *Thee next they ſung* of *all creation* firſt-
> Begotten *Son.*

Then he alludes to St. Paul's words, Coloſſ. i. 15. Πρωτότοκος πάσης κτίσεως.

among

among these punishments and torments, ΕΠΕΙΡΑΣΘΗΣΑΝ. And this enquiry has set the critics a guessing, to find some word, near the traces of the original, which will tally with the sense. However I cannot but think that ἐπειράσθησαν was a marginal interpretation of πεῖραν ἔλαβον, i. e. *they were tempted to forsake the faith:* which the scribe removed out of it's proper place, among those verbs which seem'd to be formed most like it. After I had made this correction, I found, upon a minuter examination, the word omitted in some ancient copies.

When lately a certain gentleman who had more ingenuity than truth on his side, putting on the mask of a Jew, began to call in question the application of some prophecies in the Gospel, the propereſt answerer had been Dr. Bentley; who forc'd this sophist once before to quit the critical stage. But the Dr. piqued at what he thought the neglect of his merit, left all theological controversies, and even ordered his half finished *Remarks* to be broken off in the middle of a sentence. Had our critic taken in hand this personated Hebrew, how finely would he have mingled his science of antiquity with his skill in languages? How well would he have known what to defend, how far, and where to stop?

Ακούσας δὲ ὅτι Αρχέλαος βασιλεύει ἐπὶ τῆς Ιουδαίας ἀντὶ Ηρώδου τοῦ πατρὸς αὐτοῦ, ἐφοβήθη ἐκεῖ ἀπελθεῖν. Χρηματισθεὶς δὲ κατ' ὄναρ, ἀνεχώρησεν εἰς τὰ μέρη τῆς Γαλιλαίας· καὶ ἐλθὼν κατῴκησεν εἰς πόλιν λεγομένην Ναζαρέτ.

Thus far the evangelist. Then comes a cabalistical annotator, and in imitation of the rest of the prophecies, adds, in a marginal note, the following words,

Ὅπως πληρωθῇ τὸ ῥηθὲν διὰ τῶν προφητῶν, ὅτι Ναζωραῖος κληθήσεται.

But where is it ſaid that the Meſſiah ſhould be called a Nazarene? Muſt not a poor pun, or play upon a word be forced on us, even to give a diſtant hint of ſuch an [4] appellation; a quibble, in this place, unworthy the gravity of an evangeliſt? And to wire-draw what is ſaid of [5] Sampſon into a prediction of the Meſſiah's being born at Nazareth, is the laſt effort of the commentators driven to their utmoſt ſhifts.

Non tali auxilio, non defenſoribus iſtis
Tempus eget.

Sometimes authors add interpretations of difficult words for the ſake of perſpicuity, and theſe we find in Cicero, Caeſar, and the correcteſt writers. Nor are the following any other gloſſes, but what were added by the evangeliſt himſelf. Mark vii, 2. Κοιναῖς χερσὶ, τοῦτ' ἔστιν ἀνίπτοις. xii, 42. ἔβαλε λεπτὰ δύο, ὅ ἐστι κοδράντης. xiv, 36. Ἀββᾶ, ὁ πατήρ. xv, 42. ἐπεὶ ἦν παρασκευὴ, ὅ ἐστι προσάββατον.

But it is objected, that we muſt take all the ſcripture together juſt as we find it. What, writers for hire, and ignorant ſcribes to be placed in equal regard and authority with the evangeliſts! Weak and wicked as this objection is, yet I have heard it from fooliſh friends, as well as evil-minded enemies. Theſe marginal notes carry with them no air of fraud or ill deſign; they are ſuch as moſt critics ſcribble in their books, and which printing generally hinders from being ingrafted into the body of the original work. However even the invention of printing has not kept them from getting into Shakeſpeare.

I don't ſee, without recurring to the above-mention'd expediency of emendation, what tolerable ſenſe can be made of the following paſſage in Juli-

4. Iſaiah xi. 1. 5. Judg. xiii. 5.

an's

an's Caesars, which I will cite from the folio edition of Spanheim. p. 310. Τῷ Κλαυδίῳ δὲ ἐπεισελθόντι, ὁ Σειληνὸς ἄρχεσθαι τὴς Ἀριστοφάνους Ἱππέας ᾄδειν ἀντὶ τοῦ Δημοσθένους, κολακεύων δῆθεν τὸν Κλαύδιον. Εἶτα πρὸς τὸν Κυρῖνον ἀποβλέψας, Ἀδικεῖς, εἶπεν, ὦ Κυρῖνε, τὸν ἀπόγονον ἄγων εἰς τὸ συμπόσιον, δίχα τῶν ἀπελευθέρων Νάρκισσου καὶ Πάλλαντος. *Claudio introeunte, Silenus principium comoediae Aristophanis, quae equites inscribitur, canere incepit, loco Demosthenis, scilicet ipsi Claudio gratificans. Deinde conversus ad Quirinum, Injurius es, inquit, ô Quirine, qui hunc tuum nepotem in hoc convivium inducas, sine libertis Narcisso & Pallante.* 'Tis not easy to find the translator's meaning, Κολακεύων δῆθεν τὸν Κλαύδιον, *scilicet ipsi Claudio gratificans*; it seems as if he meant ironically, *making as if he would flatter him, but really ridiculing him:* supposing the Greek would admit this interpretation, how heavily comes in, ἀντὶ Δημους. Beside Silenus is said to recite the words of Aristophanes, or rather as the [6] original word signifies, to recite them with a tragic voice and accent, to make the ridicule appear still the stronger. But where are the verses of Aristophanes? In other places we have the citations themselves; and indeed one piece of wit, that runs thro' this treatise, consists in the parodies. In a word, I should make no scruple of altering after the following manner,

Τῷ Κλαυδίῳ δὲ ἐπεισελθόντι, ὁ Σειληνὸς ἄρχεσθαι τὴς Ἀριστοφάνους Ἱππέας ᾄδειν,
Ἰατταταιαὲξ τῶν κακῶν, Ἰατταταῖ,
Κακῶς Παφλαζόνα τὸν νεώνητον κακὸν,
Ἀθλαῖσι βύβλαις ἀπόλοισιεν οἱ θεοί.
Ἐξ οὗ γὰρ εἰσήρξησεν εἰς τὴν οἰκίαν,

6. ᾄδειν, *cantare*, the proper word for the tragedian; as *saltare*, for the comedian.

Πληγὰς

Πληγὰς ἀεὶ προσρίβεσθαι τοῖς οἰκέταις.
Εἶτα πρὸς τὸν Κυρῖνον ἀποδὺς; Ἀδικεῖς, εἶπεν, ὦ Κυρῖνε, κ. τ. λ.

Some one had written in the margin of his book, ἀντὶ τοῦ Δημοῦ; Κολακεύων δῆθεν τὸν Κλαύδιον, this heavy interpretation was admitted, and, to make room for it, the tranſcriber removed thoſe well applied verſes of Ariſtophanes. The meaning of which the reader will underſtand, if he turns to a fatirical treatiſe of Seneca written to ridicule Claudius and to flatter Nero; but not to be compared in philoſophical wit and humour to this ſatyr of Julian.

Indeed when theſe gloſſes are abſolutely falſe, or very ridiculous, 'tis eaſy to diſcover them. So in Plato's laws, L. I. p. 630. edit. Steph.

Ποιητὴν δὲ κ᾽ ἡμεῖς μάρτυρα ἔχομεν, Θέογνιν, [πολίτην τῶν ἐν Σικελίᾳ Μεγαρέων,] ὅς φησι. κ. τ. λ.

Now this gloſs is not true, for Theognis was of Megara in Attica, not Sicily; as is too well known to need any proof. And therefore without further ceremony, this gloſs might be reproved.

In Cicero, de nat. D. I, 34.
Zeno quidem non eos ſolùm, qui tum erant—ſed Socratem ipſum, parentem philoſophiae, [Latino verbo utens] SCURRAM *Atticum fuiſſe dicebat.*

As the falſehood diſcover'd the gloſs in Plato, ſo the ridiculouſneſs ſhews it here.

There are other kind of gloſſes, being verbal interpretations of the more obſolete and difficult words, which have been taken into the text, to the utter extirpation of the old poſſeſſors. The Ionic dialect in Herodotus, the Attic in Plato, the Doric in Theocritus, are changed oftentimes into the more ordinary

ordinary ways of writing and ſpeaking. The true readings therefore of ancient books can never be retrieved without the aſſiſtance of manuſcripts. If our modern Homers had Ὀργὴν ἄδε Θεὰ, inſtead of Μῆνιν ἄειδε Θεά. And, ψυχὰς ἄδῃ προέπεμψεν, inſtead of ψυχὰς Ἄϊδι προΐαψεν. I don't ſee without the citations of the ancients, or without the aid of old copies, how we ſhould ever be able to retrieve the original words; but muſt have been contented with the interpretation of a ſcholiaſt. Nay perhaps half the readers of Homer would have liked the one as well as the other.

But what ſhall we ſay if Shakeſpeare's words have been thus altered? If the original has been removed to make room for the gloſs? How ſhall our author be reſtored to his priſtine ſtate, but by having recourſe to the oldeſt books, and eſteeming theſe alone of weight and authority? A ſhort ſpecimen of theſe gloſſes, which might be greatly inlarged, is as follows, Hamlet Act I. *the ſwaggering* upſpring reels: Gloſs, *upſtart*. Act II. *The youth you* breath *of*: Gloſs, *ſpeak of*. Othello, Act I. *I take this, that you call love to be a* ſect *or ſyen*: Gloſs, *a ſlip or ſcyon*. Act III. *A Sybill that had number'd in the world* The ſun to courſe *two hundred compaſſes*: Gloſs, *of the ſun's courſe*. Macbeth, Act I. *which fate and* metaphyſical *aid*: Gloſs, *Metaphyſic*. Act II. *For fear thy very ſtones prate* of my where-about: Gloſs, *of that we're about*. Julius Caeſar, Act II. *Caius Ligarius doth bear Caeſar* hard: Gloſs, *bear Caeſar he had*. Antony and Cleopatra. Act IV. *The hand of death has* raught *him*: Gloſs, *caught him*.

This may be ſufficient to ſhew how, in a modern book, the ſcholiaſt has routed the author of his ancient poſſeſſion. Theſe errors are of the worſt kind; they have a reſemblance of truth without being the thing itſelf, and muſt neceſſarily impoſe on

on all, but the true critic, who will be at the trouble of going to the firſt exemplars.

SECT. XVI.

BUT there are greater alterations, than any yet mention'd, ſtill to be made. For the whole play intitled Titus Andronicus ſhould be flung out the liſt of Shakeſpeare's works. What tho' a purple patch might here and there appear, is that ſufficient reaſon to make our poet's name father this, or other anonymous productions of the ſtage? But Mr. Theobald has put the matter out of all queſtion; for he informs us, "that Ben Johnſon in the "induction to his Bartlemew-Fair (which made "its firſt appearance in the year 1614) couples [1] "Ieronimo and Andronicus together in reputation, "and ſpeaks of them as plays then of 25 or 30

1. Hieronymo, or the Spaniſh Tragedy. This play was the conſtant object of ridicule in Shakeſpeare's time. See Mr. Theobald's note, vol. 2. p. 271, 272. B. Johnſ. Every-Man in his Humour, Act I. ſc. 5. *What new book ha' you there? What! Go by Hieronymo!* Cynthia's Revels, in the induction. *Another prunes his muſtaccio, liſps and ſwears—That the old Hieronimo (as it was firſt acted) was the only beſt and judiciouſly pen'd play of Europe.* Alchymiſt, Act V. Subt. *Here's your Hieronymo's cloake and hat.* Yet how much this play was eſteemed among many, will appear by the following ſtory: "A young gentlewoman within theſe few "yeares, who being accuſtomed in her health every "day to ſee one play or other, was at laſt ſtrucke with "a grievous ſickneſſe even unto death: during which "time of her ſickneſſe being exhorted by ſuch Di"vines as were there preſent to call upon God, that "hee would in mercy look upon her, as one deafe to "their exhortation, continued ever crying, *Oh Hiero*"*nymo, Hieronymo, methinks I ſee thee, brave* Hieronymo!" Braithwait's Engliſh Gentleman. p. 195.

"years

" years ſtanding. Conſequently Andronicus muſt " have been on the ſtage, before Shakeſpeare left " Warwickſhire to come and reſide in London." So that we have all the evidence, both internal and external, to vindicate our poet from this baſtard iſſue; nor ſhould his editors have printed it among his genuine works. There are not ſuch ſtrong external reaſons for rejecting two other plays, called Love's Labour's loſt, and the two Gentlemen of Verona: but if any proof can be formed from manner and ſtyle, then ſhould theſe be ſent packing, and ſeek for their parent elſewhere. How otherwiſe does the painter diſtinguiſh copies from originals? And have not authors their peculiar ſtyle and manner, from which a true critic can form as unerring a judgment as a painter? External proofs leave no room for doubt. I dare ſay there is not any one ſcholar, that now believes Phalaris' epiſtles to be genuine. But what if there had been no external proofs, if the ſophiſt had been a more able chronologer, would the work have been more genuine? Hardly, I believe; tho' the ſcholar of taſt had been equally ſatisfied. The beſt of critics might be impoſed on as to half a dozen verſes, or ſo, as Scaliger himſelf was, but never as to a whole piece:

2. Scaliger's caſe was this; Muretus, having tranſlated ſome verſes from Philemon, ſent them in a jocular vein to Scaliger, telling him at the ſame time they were a choice fragment of Trabeas, an ancient comic poet: and Scaliger in his commentary on Varro (p. 212.) cites them as Trabeas' own, and as found in ſome old manuſcript. The verſes are ingenious and worth mentioning,

Here, ſi querelis, ejulatu, fletibus,
Medicina fieret miſeriis mortalium,

Auro

piece: in this reſpect the critic and the connoiſſeur are upon a level.

That Anacreon was deſtroyed by the Greek prieſts we have the teſtimony of a learned Grecian, and this poet is mention'd as a loſt author by [3] Petrus

Auro parandae lacrimae contra forent.
Nunc haec ad minuenda mala non magis valent,
Quàm nenia praeficae ad excitandos mortuos.
Res turbidae conſilium, non fletum expetunt.

Philemon's verſes want ſome little correction, and thus, as I think, they ſhould be red,

Εἰ τὰ δάκρυ' ἡμῖν τῶν κακῶν ἦν φάρμακον,
Ἀεί θ' ὁ κλαύσας τῦ πονεῖν ἐπαύετο,
Ἠλλατλόμεθ' ἂν δάκρυα, δόντες χρύσιον.
Νῦν δ' ὑ προσέχει τὰ πράγματ', οὐδ' ἀποβλέπει
Εἰς ταῦτα, δέσποτ', ἀλλὰ τὴν αὐτὴν ὁδὸν
Ἐάν τε κλαίῃς, ἄν τε μὴ, πορεύσεται.
Τί οὖν πλέον ποιοῦμεν; οὐθέν. ἡ λύπη
Ἔχει γὰρ, ὥσπερ δένδρα καρπὸν, τὰ δάκρυα.

3. See what is cited from him above, p. 34, 35, n. Several other proofs may be added; as Od. XXXI.

Εμαίνετ' Αλκμαίων τε
Χ' ὁ λευκόπυς Ορέστης.

ὁ λευκόπυς Ορέστης, *the white-footed Oreſtes:* i. e. treading the ſtage in white buſkins. The mentioning the name of Oreſtes puts the poets in mind of the ſtage: ſo Virgil,

Scenis *agitatus Oreſtes.*

If Virgil did not rather write *furiis*. But it happens very unluckily, that Sophocles had no play acted ſo early as Anacreon's writing his odes, and Sophocles was the inventer of the white ſhoe; as the compiler of his life informs us. So that here is an additional proof of this ode's not being genuine. I ſuppoſe Sophocles' white

ſhoe

rus Alcyonius: ſo that we have nothing now remaining of Anacreon's, but ſome fragments, quite of a different caſt and manner from thoſe modern compoſitions, ſo much admired by minute ſcholars.

Θέλω λέξειν Ἀτρείδας
Θέλω δὲ Κάδμον ᾄδειν.
κ. τ. λ.

Ἔρως ποτ' ἐν ῥόδοισι
Κοιμωμένην μέλιτταν
κ. τ. λ.

mitated, much for the worſe, from the Κηριοκλέπτης of Theocritus.

Εἰς ἐρωμένην.
Ἔδωκα τῇ ἑταίρᾳ
Φίλαμ', ἔρωτος ὄζον,
Λέσων, Φίλαμα τοῦτο
Φιλίας τε καὶ ἔρωτος
Μνημεῖον αἰὲν ἕξω.
Κόρη δὲ μειδιῶσα,
Ἔφυ βραχεῖα μνημή·
Δὸς ἄλλο, μὴ λάθωμαι.

"A man may rime you ſo (as the clown ſays in "Shakeſpeare) eight years together, dinners and "ſuppers and ſleeping hours excepted: 'tis the "right butterwomen's rank to market."

Tho' a few lines may paſs often unſuſpected, as thoſe of Muretus's did with Scaliger; yet when they happen to be inſerted into the body of a work, and when their very features betray their baſtardy,

hoe was what Shakeſpeare in Hamlet, Act III. alls *rayed ſhoes:* i. e. with rays of ſylver, or tinſel. Homer's epithet of Thetis is ἀργυρόπεζα, which Milton ints at in his Maſk,

By Thetis tinſel-ſlipper'd feet.

one

one may venture not only to mark them for n being genuine, but entirely to remove them. K. Henry the fifth, there is a ſcene between Kath rine and an old woman, where Mr. Pope has t remark, "I have left this ridiculous ſcene as I fou "it; and am ſorry to have no colour left, fro "any of the editions, to imagine it interpolated But with much leſs colour Mr. Pope has ma many greater alterations; and this ſcene is right omitted in the late elegant edition printed Oxford. But 'tis a hard matter to fix bounds criticiſm.

However I will venture to make one eſſay on paſſage of Horace, which has ſtood unmoleſt many ages. The poet, after dedicating his wor to his patron Maecenas, addreſſes in a flatteri ode the emperor. The ſubject is grave, and treat accordingly both with dignity and gravity. T prodigies, he ſays, which happen'd at the death Caeſar ſeem'd to be fore-runners of no leſs ev than thoſe which threatned the world in the tim of Deucalion:

"Omne cum Proteus pecus egit altos
"Viſere montes.

Horace knew where to leave off, which is a difficu matter for a leſs cultivated genius. Had the poet deſign to burleſque Deucalion's flood, he could n do it more effectually than by the choice of ſuc trivial circumſtances as follow,

"Piſcium et ſumma genus haeſit ulmo,
"Nota quae ſedes fuerat columbis:
"Et ſuperjecto pavidae natarunt
"Aequore damae.

e fiſhes were caught intangled on the boughs of h elms, the uſual habitations of doves (but rather crows and mag-pies, &c.) *and the fearful hinds am in the ſea:* what is *ſuperjecto? covering the e of the earth*, the commentators tell us: but re, *covering the backs of the hinds*. But a more ffing ſtanza I never red; and the author, ſome onk or other, made it out of the following verſes Ovid Met. I.

" Sylvaſque tenent delphines, et altis
Incurſant ramis, agitataque robora pulſant:
Nat lupus inter oves, &c.

he monk having murdered Ovid, and rifled his xuriant thoughts, placed them in the margin of s Horace; and the corruption, once made, was on propagated. But how well do the verſes run ithout this ridiculous patch?

" Jam ſatis terris nivis atque dirae
" Grandinis miſit Pater; et rubente
" Dextera ſacras jaculatus arces
" Terruit Urbem:
" Terruit gentes; grave ne rediret
" Seculum Pyrrhae nova monſtra quaeſtae,
" Omne quum Proteus pecus egit altos
" Viſere montes.
" Vidimus flavum Tiberim, retortis
" Litore Etruſco, &c. &c.

Ovid himſelf has ſuffered much by theſe monkiſh nterpolations and additions, nor has even Virgil ſcaped them. The players have in ſome places in-erpolated Shakeſpeare; and theſe interpolations, with ther faults of his tranſcribers, are with great cau-ion to be taken away; but if every critic will have pull at him, and if this is left to meer unreſtrained will

will and fancy, we may, in time, be in danger loſing the original itſelf; and the following fa may be but too juſtly apply'd to our critics.

Once upon a time a middle-aged man had c rage to marry two wives together, the one you the other advanc'd in years. They were both gr admirers of their huſband, and no little admirers themſelves and their own dexterity: The huſban a good-natur'd man, left himſelf to be dreſſed a comb'd by theſe two women, who ambitiou ſtrove, each of them, to make him as much as po ſible like themſelves. The elder lady thought n thing ſo becoming as grey hairs, which ſhe term *ſylver hairs*, all which ſhe was very careful to pr ſerve, but the black hairs ſhe plucked out by han fuls. On the other hand, the young lady, thinki an old man the moſt unhappy thing that could be her, was reſolved the world ſhould think ſhe h married a young huſband; with this view therefo ſhe comb'd her huſband's head, and on her par pulled out all the grey hairs ſhe could find.—B the unfortunate huſband, too late, found the ill e fects of truſting theſe CORRECTORS; for by th means he ſoon became almoſt entirely bald.

BOO

BOOK III.

WHEN one conſiders the various tribes of rhetoricians, grammarians, etymologiſts, &c. &c. of ancient Greece: and here find e wiſeſt and beſt of [1] philoſophers inculcating mmatical niceties to his ſcholars; not ſo foreign his grand deſign of bettering mankind, as we w perhaps may imagine: when again we con- er that the Romans followed the Grecian ſteps; d here ſee a Scipio and Laelius joining with an rican ſlave in poliſhing the Latin language, and nflating the politeſt of the Attic authors; and me time after read of [2] Cicero himſelf, that he, en his country was diſtracted with civil commo- ns, ſhould trouble his head with ſuch *pedantic* curacies, as whether he ſhould write *ad Piraeea*, *raeeum*, or *in Piraeeum*.—When, I ſay, all this conſidered, and then turn our eyes home-ward, d behold every thing the reverſe; can we wonder t the ancients ſhould have a polite language, and t we ſhould hardly emerge out of our priſtine and othic barbarity?

Amongſt many other things we want a good mmar and dictionary: we muſt know what is oper, before we can know what is elegant and lite: by the uſe of theſe, the meaning of words ght be fixed, the Proteus-nature, if poſſible, of er-ſhifting language might in ſome meaſure be ertained, and vague phraſes and ambiguous ſen- nces brought under ſome rule and regulation.

1. See Plato in Cratyl. and Xen. ἀπομ. L. III. c. 13. d L. IV. c. 6.
2. Cicer. in Epiſt. ad Att. VII. 3.

But

But a piece of idle wit ſhall laugh all ſuch learni
out of doors: and the notion of being thought a d
and pedantic fellow, has made many a man contin
a blockhead all his life. Neither words nor gra
mar are ſuch arbitrary and whimſical things, as ſo
imagine: and for my own part, as I have b
taught from other kind of philoſophers, ſo I belie
that right and wrong, in the minuteſt ſubjects, ha
their ſtandard in nature, not in whim, caprice
arbitrary will: ſo that if our grammarian or lexi
grapher, ſhould by chance be a diſciple of mode
philoſophy; ſhould he glean from France and
court his refinements of our tongue, he would r
der the whole affair, bad as it is, much worſe
his ill management. No one can write witho
ſome kind of rules: and for want of rules of a
thority, many learned men have drawn them up
themſelves. Ben Johnſon printed his Engliſh Gra
mar. If Shakeſpeare and Milton never publiſh
their rules, yet they are not difficult to be trac
from a more accurate conſideration of their writin
Milton's rules I ſhall omit at preſent; but ſome
Shakeſpeare's, which ſavour of peculiarity, I ſh
here mention: becauſe when theſe are known,
ſhall be leſs liable to give a looſe to fancy, in
dulging the licentious ſpirit of criticiſm; nor ſh
we then ſo much preſume to judge what Shakeſpe
ought to have written, as endeavour to diſcover a
retrieve what he *did* write.

RULE I.

**Shakeſpeare alters proper names according
the Engliſh pronunciation.**

Concerning this liberty of altering proper nam
Milton thus apologizes in Smectymnuus, "If
"dealing with an out-landiſh name, they thou
"

"it best not to screw the English mouth to a harsh "foreign termination, so they kept the radical "word, they did no more than the elegant authors "among the Greeks, Romans, and at this day the "Italians in scorn of such a servility use to do. "Remember how they mangle our British names "abroad; what trespass were it if we in requital "should as much neglect theirs? And our learned "Chaucer did not stick to do so, writing *Semyra-* "*mus* for *Semiramis*, *Amphiorax* for *Amphiaraus*, "K. *Seies* for K. *Ceyx* the husband of Alcyone, "with many other names strangely metamorphos'd "from true orthography, if he had made any ac- "count of that in these kind of words." Milton's observation is exceeding true; and to this affectation of the Romans is owing the difficulty of antiquarians tracing the original names and places. Our *Caswell*, *Bowdich* and *Cotes*, in a Roman mouth are *Cassivellanus*, *Boadicia* and *Cotiso*. The *Portus Itius* mention'd in Caesar was a port below Calais called [2] *Vitsan* or *Whitsan*. The old German words Wat Awe; i. e. fat or fruitful earth, the Romans called *Batavia*. When the north-east part of Scotland was pronounced by the natives Cal dun i. e. a hill of hazel, the Romans soon gave it their Latin termination, and called it *Caledonia*. Many other names of places our antiquarians and etymologists easily trace, if they can get but the radical word. This rule then is universally true, that all nations make foreign words submit to their manner of pronunciation. However our Shakespeare does not abuse proper names like Chaucer or Spencer, tho' he has elegantly suited many of them to the English mouth.

[2] Camden's Brit. p. 254.

In

In his Midſummer-Night's Dream, Act II. hints at a ſtory told by Plutarch in the life of Theſeus, of one Περιγόνη, daughter of the famous robber *Sinis*, whom Theſeus ſlew: he, true hero-like, killed the father and then debauched the daughter. Her he calls very poetically *Perigenia*.

Cleopatra had a ſon by Julius Caeſar, whom Plutarch tells us was called Καισαρίων, Shakeſpeare in Antony and Cleopatra very properly writes it *Ceſario*, not *Ceſarion*: Πλάτων, does not make in Latin or Engliſh *Platon*, but *Plato*. And [3] Priſcian the Grammarian obſerves that the Latins omit the *n* at the latter end of proper names. So [4] Cicero in his Tuſculan diſputations: *Hinc ille* Agamemno *Homericus*. And Virgil. Aen. VIII, 603.

" Haud procul hinc *Tarcho*, et Tyrrheni tuta
" tenebant.

From whence Aen. X, 290. Inſtead of

" ——Speculatus litora *Tarchon*,

we muſt write *Tarcho*.

The Jew's name in the Merchant of Venice *Scialac*, he makes Engliſh and calls *Shylock*. In Romeo and Juliet, *Montecchi* and *Capello*, are *Montague* and *Capulet*. And *Amleth*, he writes *Hamlet*; and *Cunobeline* or *Kymbeline*, he calls *Cymbeline*.

Macbeth's father is variouſly written in the Scotiſh chronicles. *Macbeth fil. Findleg*: Innes of Scotland p. 791. *Macbeth Mac-Finleg*: Ibid. p. 803. *Machabeus Filius Finele*: Johan. de Fordin Scot. L. IV. c. 44. *Salve, Maccabaee Thane Glammis; nam eum magiſtratum defuncto paulo ante patre Synele acceperat*. Hector Boeth. Scot. hiſt. L. XII.

3. Priſc. l. 6. p. 690. 4. Cic. Tuſc. diſp. III. 26.

Sinell

Sinell thane of Gammis: Holinſh. p. 168.

" By *Sinel's* death, I know, I'm thane of Glamis.

So our author, in Macbeth, Act I.

In Cicero's offices B. II. c. ix. is the following paſſage, *Itaque propter aequabilem praedae partitionem, et* BARGULUS ILLYRIUS LATRO, *de quo eſt apud Theopompum, magnas opes habuit.* Thus the editions in Shakeſpeare's time; and thus I found it in two manuſcripts. In the ſecond part of K. Henry VI. Act IV. Suffolk ſays,

" This villain here,
" Being captain of a pinnace, threatens more
" Than *Bargulus the ſtrong Illyrian pirate.*

In ſome later editions 'tis printed in Cicero, *Bardylis Illyrius latro.* For my own part, I really imagine that Cicero gave this Illyrian name a Roman pronunciation and turn: but why the editors of Cicero print it *Bardylis*, I don't know; Plutarch in the life of Pyrrhus writes it Βάρδυλλις.

In Coriolanus, Shakeſpeare has not kept ſtrictly to the orthography of Plutarch, whom he chiefly follows in this hiſtory. Plutarch, Σικίνιος Βέλλους. Shakeſpeare, *Sicinius Velutus.* Plut. Οὐεργιλία. Shak. *Virgilia:* other hiſtorians ſay, Volumnia was wife of Coriolanus, whom Plutarch calls his mother.

In Julius Caeſar, he has ſome variations in proper names: Plutarch, Μάρυλλος. Shakeſpeare, *Murellus:* And *Decimus Brutus Albinus*, he calls *Decius Brutus.* Plut. Θάσος, viz. an iſland near Philippi: Shak. *Tharſus.* Plut. Δάρδανος. Shak. *Dardanius.*

In Antony and Cleopatra. Plut. Δερκέταις. Shak. *Dercetas.*

The late Lord Shafteſbury, in his [5] Advice to an Author, fell into a miſtake concerning the name of the unfortunate *Deſdemona*: "But why (ſays he) "amongſt his Greek names, he ſhould have choſen "one which denoted the Lady *ſuperſtitious*, I can't "imagine: unleſs, &c." Her name is not derived from Δεισιδαίμων, but Δυσδαίμων: i. e. THE UNFORTUNATE: and Giraldi Cinthio, in his [6] novels, making the word feminine, calls her *Diſdemona*, from whom Shakeſpeare took the name and ſtory.

Thus the reader may ſee with what elegance, as well as learning, Shakeſpeare familiarizes ſtrange names to our tongue and pronunciation.

RULE II.

He makes Latin words Engliſh, and uſes them according to their original idiom and latitude.

In Hamlet, Act I. Horatio is ſpeaking of the prodigies, which happened before Caeſar's death,

"As harbingers preceding ſtill the fates
"And prologue to the [1] *omen* coming on.

5. Charact. vol. I. p. 348.

6. Novella VII. Deca terza. *Avēne, che una virtuoſa Dōna, di maravigliosa bellezza, Diſdemona chiamata*, &c. He calls her afterwards, in alluſion to her name, *la infelice Diſdemona*. And I make no queſtion but Othello in his rapturous admiration, with ſome alluſion to her name, exclaims, in Act III.

"Excellent *wretch!* perdition catch my ſoul,
"But I do love thee——

The ancient tragedians are full of theſe alluſions; ſome inſtances I have mention'd above. p. 209.

1. They read, *the omen'd.*

The

The omen coming on, i. e. the event, which happened in consequence of the omens. In the very same manner Virgil, Aen. I, 349.

" Cui pater intactam dederat, primisque jugarat
" *Ominibus.*

Ominibus, i. e. *nuptiis*: viz. the event which was the consequence of the omens.

In the Taming of a Shrew, Act I.

" Sir, I shall not be slack, in sign whereof,
" Please you, we may [2] *contrive* this afternoon;
" And quaff carouses to our mistress' health.

Contrive this afternoon, i. e. spend this afternoon together. Terence has, *contrivi diem.* Thence 'tis made English, and so used by Spencer in his Fairy Queen, B. II. c. 9. st. 48.

" Nor that sage Pylian sire, which did survive
" Three ages, such as mortal men *contrive.*

Contrive, i. e. spend.

In K. Richard II. Act I.

" Or any other ground [3] *inhabitable*,
" Where never Englishman durst set his foot.

Inhabitable, Lat. *inhabitabilis*, that cannot be inhabited. Cicero de Nat. Deor. I. *Regiones* inhabitabiles *et incultae.*

In Othello, Act IV.

" If I court more women, you'll *touch* with more
" men.

2. They have corrected, *convive.*
3. In the late editions, *unhabitable.*

In the ſame naught ſenſe Propertius II, 25.

" Lynceu, tune meam potuiſti *tangere* curam ?

Epictetus in Enchirid. xxxiii. Περὶ ἀφροδίσια, εἰς δύναμιν πρὸ γάμου καθαρεύειν· ΑΠΤΟΜΕΝΩΙ δὲ, ὡς νόμιμόν ἐστι μεταλειπτέον. Mr. Theobald's edition reads—*Couch with more men.* In Meaſure for Meaſure, Act III. In the ſame ſenſe we have —*their beaſtly touches.* And in Antony and Cleopatra, Act III. *The neer-touch'd veſtal.* So Horace calls Pallas, L. I. Od. 7. *Intacta.*

In Othello, Act III.

" But in a man that's juſt,
" They're cold *dilations*, working from the heart,
" That paſſion cannot rule.

Dilations, à Lat. *dilationes*, delayings, pauſes, *à differendo.* But in Act I. *That I would all my pilgrimage* dilate. i. e. *à dilatando*, enlarge upon, exſpatiate, &c.

In K. Lear, Act II.

" I tax not you, you elements——
" You owe me no *ſubſcription.*

Subſcriptio, is a writing underneath, a regiſtering our names ſo as to take part in any cauſe, ſuit or ſervice. Hence it ſignifies, allegiance, ſubmiſſion, &c. And the verb *ſubſcribere* is not only to write under, but to aid and help, to abet and approve, &c.

Ovid Triſt. L. I. El. 11.

" Dii maris et caeli (quid enim niſi vota ſuperſunt)
" Solvere quaſſatae parcite membra ratis:
" Neve precor magni *ſubſcribite* Caeſaris irae.

In

In Measure for Measure, Act II.

" Admit no other way to save his life,
" As I *subscribe* not that.

Milton, B. XI, 181.

" So spoke, so wish'd much-humbled Eve; but fate
" *Subscrib'd* not.

That is, assented not, took not her part. But Milton abounds with words thus taken from the [4] Latin; and uses them according to that idiom.

In Julius Caesar. Act I.

" Brutus. If it be aught toward the general
" good,
" Set honour in one eye, and death i' th' other,
" And I will look on both *indifferently*.
" For let the Gods so speed me, as I love
" The name of honour, more than I fear death.

4. Such are, *religions*, i. e. superstitious ornaments: I, 372. And thus Shakesp. in Jul. Caes. Act I. uses *ceremonies*.

If you do find them deck'd with ceremonies,
Disrobe his images.

Instinct, i. e. moved forward, push'd on: II, 937. XI, 562. *Emblem*, picture-work of wood, stone, or metal, inlaid in diverse colours, as in pavements, &c. IV, 703. *Divine*, 1. foreboding: IX, 845. *Person*, i. e. character, quality, or state, part to act in: X, 156. and many more too numerous to be mention'd here; but these may suffice to vindicate our author. I ought not to say *vindicate*: for words thus used out of the common and vulgar track, add a peculiar dignity and grace to the diction of a poet.

How agreeable to his Stoic character does Shakeſpeare make Brutus here ſpeak? Cicero de Fin. III, 16. *Quod enim illi* ΑΔΙΑΦΟΡΟΝ *dicunt, id mihi ita occurrit, ut* INDIFFERENS *dicerem.* One of the great diviſion of things, among the Stoics, was into *good, bad, indifferent*; virtue, and whatever partook of virtue, was *good*; vice, *bad*; but what partook neither of virtue nor vice, being not in our power, was *indifferent*: ſuch as honor, wealth, death, &c. But of theſe *indifferent* things, ſome might be eſteemed more than others; as here Brutus ſays, *I love the name of honor more than I fear death.* See Cicero de Fin. III, 15, 16. The Stoics never deſtroy'd choice among *indifferent* things. Their προηγμένα were *indifferentia cum mediocri aeſtimatione.* Chryſippus us'd to ſay, [5] Μέχρις ἂν ἄδηλά μοι ᾖ τὰ ἐξῆς, ἀεὶ τῶν εὐφυεστέρων ἔχομαι. *Whilſt I continue ignorant of conſequences, I allways hold to thoſe things which are agreeable to my diſpoſition.* Which ſaying of Chryſippus is thus further explained by Epictetus, Διὰ τοῦτο καλῶς λέγουσιν οἱ φιλόσοφοι, ὅτι εἰ προήδει ὁ καλὸς καὶ ἀγαθὸς τὰ ἐσόμενα, συνήργει ἂν καὶ τῷ νοσεῖν, καὶ τῷ ἀποθνήσκειν, καὶ τῷ πηροῦσθαι· αἰσθανόμενός γε, ὅτι ἀπὸ τῆς τῶν Ὅλων διαλάξεως τοῦτο ἀπονέμεται. Κυριώτερον δὲ τὸ Ὅλον τοῦ μέρους, καὶ ἡ πόλις τοῦ πολίτου. Νῦν δ' ὅτι οὐ προγινώσκομεν, καθήκει τῶν ΠΡΟΣ ΕΚΛΟΓΗΝ εὐφυεστέρων ἔχεσθαι, ὅτι καὶ πρὸς τοῦτο γεγόναμεν. *Hence the philoſophers ſay finely and truly, that if the real good and honeſt man knew future events, he would cooperate with ſickneſs, death, and loſs of limbs: in as much as he would be ſenſible that this happen'd to him from the order and conſtitution of the Whole: (for the Whole is principally to be preferred before the part, and the city, to the citizen:) but now as we are ignorant of future events, we ſhould by a right election hold to what is agree-*

5. Ἀρριαν. bib. δ'. κεφ. ε'.

able

able to our diſpoſitions. And this doctrine, of right election and rejection, they are full of, in all their writings. This being premiſed, let us ſee Brutus' ſpeech.

" Brutus. I do fear the people,
" Chuſe Caeſar for their king.
" Caſſius. Ay, do you fear it?
" Then muſt I think, you would not have it ſo.
" Brut. I would not Caſſius; yet I love him well:
" But wherefore do you hold me here ſo long?
" What is it, that you would impart to me?
" If it be aught toward the general good
" Set honour, &c. &c.

" If it be ought toward the general good, (πρὸς τὸ ὅλον, πρὸς τὴν πόλιν) as I am a part of that " whole, a citizen of that city; my principles lead " me to purſue it: this is my end, my good: what- " ever comes in competition with the general good, " will weigh nothing; death and honor are to me " things of an *indifferent* nature: but however I " freely acknowledge that, of theſe *indifferent* " things, honor has my greateſt eſteem, my choice " and love; the very name of honor I love, more " than I fear even death."

In Antony and Cleopatra, Act V.

" Cleop. Why that's the way
" To fool their preparation, and to conquer
" Their moſt [6] *abſurd* intents.

Abſurd, harſh, grating. Lat. *abſurdus*, *ex* ab *et* ſurdus, *à quo aures et animum avertas.* Cicer. pro

6. They correct, *aſſur'd.*

Roſc. ſ. 7. *Fraudavit Roſcius. Eſt hoc quidem auribus animiſque abſurdum. Abſurdum eſt*, i. e. ſounds harſh, grating, unpleaſant.

There is a paſſage in this play which I cannot here paſs over. Antony is ſpeaking of Octavius Caeſar, Act III.

" He at Philippi kept
" His ſword e'en like a dancer, while I ſhook
" The lean and wrinkled Caſſius; and 'twas I
" That the [7] *mad* Brutus ended.

I omit the epithets given to Caſſius, as they are well known from Plutarch, and other paſſages of our poet. But why does Antony call Brutus *Mad?*—Plato ſeeing how extravagantly Diogenes acted the philoſopher, ſaid of him, ὅτι ΜΑΙΝΟΜΕΝΟΣ ἔτος Σωκράτης ἐστίν. *That he was Socrates run mad.* There is likewiſe an obſervation drawn from the depth of philoſophy by Horace, Ep. I, 6.

" *Inſani* ſapiens nomen ferat, aequus iniqui;
" Ultra quam ſatis eſt, virtutem ſi petat ipſam.

Now if this be the opinion of philoſophers themſelves concerning philoſophy, that it may be purſued with ſo much ardor and enthuſiaſm, that even the over-ſtrain'd purſuit may border on madneſs; how agreeable is it to the character of the wild, undiſciplin'd Antony, to call even Brutus *Mad*, the ſober Brutus, the philoſopher and patriot? Such as Antony look on all virtue and patriotiſm, as enthuſiaſm and madneſs.

I will here add an inſtance or two of words and manners of expreſſion from other languages, which Shakeſpeare has introduced into his plays.

7. In ſome late editions, *ſad.*

In Hamlet, Act III.

" That he, as 'twere by accident, may here
" *Affront* Ophelia.

i. e. meet her face to face. Ital. *affrontare.*

In Macbeth, Act II.

" No, this my hand will rather
" Thy multitudinous ſea *incarnadine*,
" Making the green one red.

i. e. make it red, (as Shakeſpeare himſelf explains it) of the carnation colour. Ital. *colore incarnatino.*

In Henry V. Act IV.

" And newly move
" With caſted ſlough and freſh *legerity.*

i. e. alacrity, lightneſs. Fr. *legereté.* Ital. *leggerezza.* He ſeems to allude to that fine image in Virgil, Aen. II, 471. of Pyrrhus.

Qualis ubi in lucem coluber, mala gramina paſtus,
Frigida ſub terrâ tumidum quem bruma tegebat;
Nunc poſitis novus exuviis, nitiduſque juventâ,
Lubrica ſublato convolvit pectore terga,
Arduus ad ſolem, et linguis micat ore triſulcis.

In the Tempeſt, Act II. Gonzalo is giving an account of his imaginary commonwealth.

" No name of magiſtrate;
" Letters ſhould not be known; wealth, poverty,
" And uſe of ſervice, none; contract, ſucceſſion,
" *Bourn*, bound of land, tilth, vineyard, none.

Bourn from the French word, *Borne*, a bound or limit: which was not known, as the poets ſing, in the golden age. Perhaps from Βουνὸς, *collis, tumulus*:

theſe being the original boundaries. Again, in Antony and Cleopatra, Act I.

" I'll ſet a *bourn* how far to be belov'd.

i. e. a boundary, a limit. A **Bourne** ſignifies with us, a head of a fountaine; and towns, whoſe names end in **bourn**, are ſituated upon ſprings of water: perhaps from the Greek word Βρύειν, *ſcaturire*. I cannot help obſerving that Shakeſpeare in the former paſſage,

" Bourn, bound of land,

adds an explanation of the word, which is no unuſual thing with the beſt writers. In K. Lear, Act IV. he uſes it in it's original ſignification according to the Greek etymology,

"'Edg. From the dread ſummit of this chalky
" *bourn*.

I don't remember any one paſſage, wherein he uſes **bourn** for a ſpring-head.

In Hamlet, Act II. *The* [8] *mobled queen:* this deſignedly affected expreſſion ſeems to be formed from Virg. Aen. II, 40. *Magnâ comitante caterva.*

But Shakeſpeare has ſome Greek expreſſions. In Coriolanus, Act II.

" It is held
" That valour is the chiefeſt virtue, and
" Moſt dignifies *the haver*.

8. I once thought it ſhould be *mabled*, i. careleſly dreſſed. The word is uſed in the northern parts of England; and by Sandys in his travels, p. 148. *The elder* mabble *their heads in linnen*, &c.

i. e.

i. e. the poſſeſſor. So *having* ſignifies fortune and riches. Macbeth, Act I.

" My noble partner
" You greet with preſent grace and great prediction
" Of noble *having*.

Having, Gr. ἴχια. Lat. *habentia*. In Sophocles, Aj. ϒ. 157.

Πρὸς γὰρ τὸν EXONΘ' ὁ φθόνος ἔρπει.

Πρὸς τὸν ἴχοντα, i. e. *to the* HAVER.

In Hamlet, Act V.

" Clown. Ay, tell me that and *unyoke*.

i. e. put an end to your labors: alluding to, what the Greeks called by one word, Βελυτὸς, the time for unyoking. Hom. Il. ϛ'. 779.

Ἡμος δ' ἠέλιος μεσηνεισσατο βελυτόνδε.

Schol. ἐπὶ τὴν ἑσπέραν· δείλης, καθ' ὃν καιρὸν οἱ βοὲς ἀπολυόνται τῶν ἔργων. From this one word Horace has made a whole ſtanza. L. III. Od. 6.

" Sol ubi montium
" Mutaret umbras, et juga demeret
" Bobus fatigatis, amicum
" Tempus agens abeunte curru.

Hence too our Milton in his Maſk.

" Two ſuch I ſaw, what time the labour'd oxe
" In his looſe traces from the furrow came.

Our Engliſh word **Orphan** comes from ὀρφανὸς, *ab* ὀρφνὸς· being as it were left in darkneſs, left void of their greateſt bleſſing their parents, the light and guide of their ſteps. Ὀρφανὸς is ſpoken of one in the

the dark and obſcurity: Ὀρφανὸς, ὁ ἄσημος καὶ μηκίτι ἐμφανὴς, ſays an ancient grammarian on the Ajax of Sophocles. Now allowing Shakeſpeare to uſe the word *orphan*, as a Grecian would have uſed it, and how elegantly does he call the fairies, *the orphan heirs of deſtiny:* who adminiſter in her works, acting in darkneſs and obſcurity? The whole paſſage runs thus: In the Merry Wives of Windſor, Act V.

" Fairies, black, gray, green and white,
" You moon-ſhine revellers, and ſhades of night,
" You *Orphan-heirs* of fixed deſtiny,
" Attend your office and your quality.

Had the poet written *ouphen-heirs*, he would have repeated the ſame thing. Theſe *ouphs* I find in modern editions have routed the *owls* out of their old poſſeſſions: but I ſhall beg leave to reinſtate them again, in the Comedy of Errours, Act II.

" This is the fairy land: oh ſpight of ſpights!
" We talk with goblins, *owls* and elviſh ſprights!
" If we obey them not, this will enſue,
" They'll ſuck our breath, and pinch us black and
" blue.

Theſe *owls* which the Latins called *ſtriges*, according to vulgar ſuperſtition had power to ſuck children's breath and blood. Ovid. Faſt. L. VI. 135.

" Nocte volant, puerofque petunt nutricis egentes,
" Et vitiant cunis corpora rapta ſuis.
" Carpere dicuntur lactantia viſcera roſtris,
" Et plenum poto ſanguine guttur habent.

Plin. XI, 39.

" Fabuloſum puto de ſtrigibus, ubera infantium
" eas labris immulgere.

NOR

NOR is Shakeſpeare's peculiarity in uſing words to be paſſed over.

In Richard II. Act II.

" Why have thoſe baniſh'd and *forbidden* legs,
" Dar'd once to touch a duſt of England's ground?

i. e. *interdicted*. As the pope's legate told K. John, " He [the pope] hath wholly *interdicted* and curſed " you, for the wrongs you have done unto the " holy church." Fox. Vol. I. p. 285.

So in Macbeth, Act I.

" He ſhall live a man *forbid*.

In Macbeth, Act III.

" And put a barren ſcepter in my gripe,
" Thence to be wrench'd with an *unlineal* hand.

i. e. not of my line, or deſcent.

In Macbeth, Act V.

" For their *dear* cauſes
" Would to the bleeding and the grim alarm
" Excite the mortified man.

dear cauſes, i. e. dreadful.

So in Hamlet.

" Would I had met my *deareſt* foe in heav'n.

Perhaps from the Latin *dirus*, dire, dear. In the tranſlation of Virgil by Douglaſs 'tis ſpelt dere. which the Gloſſary thus explains, " Dere. to " hurt, trouble: Belg. Deeren, Deren. F. Theut. " Deran. A S. Derian. *nocere*. It. hurt, in- " jury." And ſhould it not be thus ſpelt in Shake-ſpeare?

ſpeare? But inſtances of our poet's uſing words contrary to the modern acceptation of them are numberleſs.

RULE III.

He ſometimes omits the primary and proper ſenſe, and uſes words in their ſecondary and improper ſignification.

Changes of garments, for different dreſſes, is a common expreſſion: and we ſay, *to change*, for *to dreſs*: properly to change one dreſs and put on another. But Shakeſpeare uſes *to change*, only for *to new dreſs and adorn.*

In Antony and Cleopatra, Act I.

" Charm. Oh! that I knew this huſband, which
" you ſay muſt [1] *change* his horns with garlands.

i. e. new dreſs and adorn.

In Coriolanus, Act II.

" Cor. From whom I have receiv'd not only
" greetings,
" But with them, [2] *change* of honours.

i. e. been newly adorned with honors; received new ornaments of honors.

Again, becauſe the popiſh and heatheniſh myſteries are vain and whimſical, he therefore uſes *myſteries*, for *vanities*, or *whimſies*.

1. They have printed it, *charge*.
2. They have likewiſe printed it here, *charge*.

In

In Henry VIII. Act I.

" Cham. Is't poſſible the ſpells of France ſhould
" juggle
" Men into ſuch ſtrange [3] *myſteries.*

i. e. vanities, and whimſies. He is ſpeaking of court faſhions.

RULE IV.

He uſes one part of ſpeech for another.

For inſtance, *he makes verbs of adjectives*, as, *to ſtale*, i. e. to make ſtale and familiar. *To ſafe*, to make ſafe and ſecure, &c. &c. Antony and Cleopatra, Act I.

" Ant. My more particular
" And that which moſt with you [1] *ſhould ſafe* my
" going,
" Is Fulvia's death.

ſhould ſafe, i. e. ſhould make ſafe and ſecure.

So again, *he uſes verbs for ſubſtantives. Accuſe*, for accuſation: *Affect*, for affection: *Deem*, for a deeming, an opinion: *Diſpoſe*, for diſpoſition: *Prepare*, for preparation: *Vary*, for variation: &c. &c. And, *adjectives for ſubſtantives.* As *Mean*, for mediocrity or mean eſtate. In K. Lear, Act IV.

" Glo. Full oft 'tis ſeen
" Our *mean* ſecures us.

So *Private*, for privacy &c. Nothing is more frequent among the Latins than to uſe ſubſtantively, [2] *ardua*, *invia*, *avia*, *ſupera*, *acuta* &c. &c.

In

3. They correct, *mockeries.*
1. They correct, *ſalve.*
2. Milton very frequently uſes adjectives in this manner. If the reader thinks proper, he may turn to the following

In imitation of whom our poet in Coriolanus, Act

" As if I lov'd *my little* should be dieted
" In praises sauc'd with lies.

Again, *he makes verbs of substantives.* As, *bench, to voice, to paper, to progress, to stage, estate, to helm* &c. &c. *To scale,* i. e. to weig and examine: In Coriolanus, Act I.

" Men. I will venture
" [3] *To scale* it a little more.

i. e. to consider it, to examine it.

Again, *he uses substantives adjectively*; or, *by way of apposition.* So the Greeks say, Ἑλλάδα διάλεκτον Σκύθην οἶμον. and Homer Il. ώ. 58. Γυναῖκά τε θήσατο μαζόν. Virgil Aen. XI, 405. *Amnis Aufidus* Horace Epist. I, 12. ℣. 20. *Stertinium acumen* Propertius L. 2. Eleg. 31. *Femina turba.* And the Apostle in his first epistle to the Corinthians, II, 4. ἐν πειθοῖς λόγοις, *in perswasible,* or, *inticing words.* i. e. ἐν πιθανοῖς λόγοις. Shakespeare in Julius Caesar, Act I. *Tyber bank.* And Act V. *Philippi fields.* In Coriolanus Act II. *Corioli gates.* In Hamlet, *music vows, neighbour room* &c. &c. And sometimes, *the substantive is to be construed adjectively when put into the genitive case.* Lucret. IV, 339.

" Quia cum propior *caliginis aer*
" Ater init oculos prior.

i. e. *the air of darkness,* for the dark air. Euripides in Hippol. ℣. 1368.

following in Paradise lost. B, II, 97. and 278. B. IV. 927. B. VI. 78. B. VII. 368. B. XI. 4.

3. They have printed, *To stale it.*

Μόχθυς

Μόχθυς δ' ἄλλως τῆς εὐσεβείας
Εἰς ἀνθρώπους ἐπόνησα.

In vain have I exerciſed towards mankind the labors of piety: i. e. pious labors. St. Luke XVIII. 6. ὁ κριτὴς τῆς ἀδικίας, *the judge of injuſtice*, i. e. *the unjuſt judge*. Sir Philip Sidney's Arcadia p. 2. *opening the cherry of her lips:* i. e. her cherry lips. Ariſtophanes in Plat. 268. Ὦ χρυσὸν ἀγλαΐλας ἐπῶν. *ô thou who telleſt me a gold of words:* i. e. golden words. Milton V, 212.

" Over head the diſmal *hiſs*
" *Of fiery darts* in flaming vollies flew.

the hiſs of darts, i. e. the hiſſing darts. In the firſt part of K. Henry IV. Act I.

" No more the thirſty *entrance of this ſoil*
" Shall dawb her lips with her own children's
" blood.

The entrance of this ſoil, i. e. this thirſty and porous ſoil, eaſily to be enter'd, and gaping to receive whatever is poured into it.

He ſometimes expreſſes one thing by two ſubſtantives; which the rhetoricians call Ἐκ διὰ δυοῖν. As Virgil.

" Patera libamus et auro,

i. e. *pateris aureis*. In Antony and Cleopatra, Act IV.

" I hope well of to morrow, and will lead you
" Where rather I'll expect victorious life
" Than *death and honour*.

i. e. than honourable death. So Spencer B. 2. c. 7. ſt. 42.

" Soon

" Soon as thoſe *glitter and arms* he did eſpy.

i. e. *thoſe glittering arms.*

Again, *he uſes adjectives adverbially.* So Virgil. " Magnumque fluentem Nilum. Sole re-
" cens orto. Se matutinus agebat. Arduus in-
" ſurgens, &c. And Homer Il. β'. 147.

Ὡς δ' ὅτε κινήσει ζέφυρος βαθὺ λήϊον ἐλθὼν
ΛΑΒΡΟΣ ἐπαιγίζων.

And Milton, VII, 305.

" All but within thoſe banks where rivers now
" Stream, and *perpetual* draw their humid train.

In Henry VIII. Act 1.

" He is *equal* rav'nous, as he is ſubtle.

In Hamlet, act III.

" I am myſelf *indifferent* honeſt.

In Henry IV. Act V. P. Henry ſpeaking of Percy,

" I do not know a braver gentleman;
" More *active valiant*, or more *valiant young*.

i. e. more actively valiant, or more valiantly young: or one more valiant with activity, and young with valour.

In Macbeth, Act I.

" Your highneſs' part
" Is to receive our duties; and our duties
" Are to your throne and ſtate, children and
" ſervants;

" Which

" Which do but what they ſhould, by doing every
" thing
" [4] *Safe* toward your love and honour.

Safe, i. e. with ſafety, ſecurity and ſuretiſhip.

RULE V.

He uſes the active participle paſſively.

In King Lear.

" Who by the art of known, and *feeling* ſorrows,
" Am pregnant to good pity.

feeling, i. e. *cauſing themſelves to be felt*.

In Antony and Cleopatra, Act IV.

" Cleop. Rather on Nilus' mud
" Lay me ſtark naked, and let the water-flies
" Blow me into *abhorring*.

i. e. into being abhorred and loathed.

In Macbeth, Act V.

" As eaſie mayſt thou the *intrenchant* air
" With thy keen ſword impreſs.

Intrenchant, i. e. not ſuffering itſelf to be cut. Fr. *trenchant*, cutting. The woundleſs, the invulnerable air, as he expreſſes it in Hamlet.

This manner of expreſſion the Latins uſe. Virgil. *Siſtunt amnes*: i. e. *ſe ſiſtunt*. *Accingunt operi*, i. e. *ſe accingunt*.

Dives inacceſſos ubi ſolis filia lucos
Aſſiduo reſonat *cantu*.

i. e. *reſonare facit*, as Servius explains it. And Aen. I. 565.

4. 'Tis corrected, *Fiefs*.

Tum

Tum breviter Dido vultum demissa *profatur.*

i. e. *demisso vultu.*

In King Lear, Act III.

" This night wherein the *cub-drawn* bear wou
" couch.

the cub-drawn, i. e. having her cubs drawn fro
her; being robbed of her cubs; the bear then
most restless and furious. Prov. XVII, 12. *Let
bear robbed of her whelps meet a man, rather tha
a fool in his folly.* Spencer. B. 6. c. 11. st. 25.

" And fared like a furious wild bear
" Whose whelps are stol'n away.

I will mention one passage from the Ac
XXVII. 15. where the active participle is used pa
sively, or elliptically, viz. ἐπιδόντες for ἐπιδόντες αὐτὸ
or ἐπιδόντες τὸ πλοῖον τῷ ἀνέμῳ. *when the ship cou
not bear up into the wind, we let her drive:* M
δυναμένου [πλοίου] ἀνθοφθαλμεῖν τῷ ἀνέμῳ, ἐπιδόντες ἐφερόμεθα
Our sailors now say, *to sail in the wind's eye*, li
terally translating the Greek phrase, ἀνθοφθαλμεῖν τ
ἀνέμῳ.

And the adjective passive actively.

In the Twelfth-Night, Act I.

" Viol. Hollow your name to the [1] *reverberat*
" hills
" And make the babling gossip of the air
" Cry out, Olivia!

reverberate, i. e. causing it to be stricken back
again.

1. 'Tis corrected, *reverberant.*

In Macbeth, Act I.

Or have we eaten of the *inſane* root,
That takes the reaſon priſoner?

Inſane, i. e. cauſing madneſs. *ab effectu*, as the Grammarians ſay.

RULE VI.

He uſes the thing done, for the intention and deſire to do it.

In Meaſure for Meaſure, Act III.

" Reaſon thus with life;
" If I do love thee, I do love a thing
" That none but fools [1] *would keep.*

i. e. would be deſirous and eager to keep.

In the ſame manner Milton IV. 175.

" The undergrowth
" Of ſhrubs, and tangling buſhes, had perplex'd
" All path of man, or beaſt, [2] *that paſs'd that*
" *way.*

i. e. that ſhould now or hereafter endeavour to paſs that way. So Euripdes in Io, ℣, 1326.

Ἤκουσας ὡς μ' ἔκτεινεν. *Audiviſti quomodo me interfecit*, i. e. *interficere voluit.*

1. They print, *would reck.*

2, " Here our poet's attention was wanting. There was no MAN yet to endeavour to paſs that way &c" Dr. Bentley. N. B. Many of the paſſages which I have above cited from Milton, tho' not taken notice of in the notes, have been altered or miſunderſtood.

RULE

RULE VII.

He often adds to adjectives in their comparative and superlative degrees, the signs marking the degrees.

In King Lear, Act II.

Corn. " These kind of knaves I know, which in
" this plainness
" Harbour more craft and *more corrupter* ends
" Than twenty silly &c.

In Henry VIII. Act I.

" There is no English soul
" *More stronger* to direct you than yourself.

Nor is this kind of pleonasm unusual among the Latins and Grecians. Virgil in Ciris.

" Quis *magis* optato queat esse *beatior* aevo?

Plautus in Aulul.

" Ita *mollior* sum *magis*, quàm ullus cinaedus.

Euripides in Hecuba, ℣. 377.

Θανὼν δ' ἂν εἴη ΜΑΛΛΟΝ ΕΥΤΥΧΕΣΤΕΡΟΣ
ἢ ζῶν.

RULE VIII.

He frequently omits the auxiliary verb, am, is, are **&c. and likewise several particles, as to,** that, a, as **&c.**

In Macbeth, Act I.

" King. Is execution done on Cawdor yet?
" *Or not* those in commission yet return'd?

i. e. Or are not &c.

In

In Hamlet, Act III.

" But 'tis not ſo above,
" There is no ſhuffling, there the action lies
" In his true nature; *and we ourſelves compelled*
" Even to the teeth and forehead of our faults
" To give in evidence.

In Macbeth, Act IV.

" Malc. I'm young, but ſomething
" You may [1] diſcern of him through me: *and*
" *wiſdom*
" To offer up a weak, poor, innocent lamb,
" T' appeaſe an angry God.

i. e. and 'tis wiſdom.

The particle *that* is omitted, in Macbeth Act II.

" Go bid thy miſtreſs, when my drink is ready
" *She ſtrike* upon the bell.

A omitted, in King Lear, Act III.

" *Be* ſimple anſwerer: for we know the truth.

i. e. Be a ſimple anſwerer: anſwer directly.

To, the ſign of the infinitive mood, omitted, in Macbeth, Act III.

" I am in blood
" Stept in ſo far, that ſhould I wade no more,
" Returning were as tedious *as go o'er*

i. e. *as to go o'er.*

1. You may ſee ſomething to your advantage by betraying me. Mr. Theobald reads, inſtead of *diſcern*, *deſerve*.

To,

To, the sign of the dative case, omitted, i
Julius Caesar, Act IV.

" And now, Octavius,
" Listen great things.

As omitted, in like manner as the Latins omit
and the Greeks ὡς. Shakespeare in Cymbeline
Act V.

" Forthwith they flie
" *Chickens*, the way which they stoop'd *eagles*.

So Horace, L. 2. Ep. 2. ℣. 28.

Post hoc *vehemens lupus*, et sibi et hosti
Iratus pariter.

And in his poetics,

" Nec verbum verbo curabis reddere, *fidus*
" *Interpres*.

i. e. like a servile translator. And Sophocles i
Oedip. Col. 138.

Μή μ' ἰκέλευω προσίδῃ' ANOMON.
Schol. λείπει το ΩΣ, ἵν' ᾖ, ὡς ἄνομον.

RULE IX.

He uses, **But**, for *otherwise than*: **Or**, for *be*
fore: **Once**, *once for all, peremptorily*: **From**, *o*
account of: **Nor**, for *not only*: Nor do two nega
tives allways make an affirmative, but deny mor
strongly, as is well known from the Greek, an
modern French languages.

In the Tempest, Act I.

" Mir. I should sin,
" To think *but* nobly of my grand-mother.

i. e. otherwise than nobly. See Mr. Theobald's note
Spencer B. III. c. 3. st. 16.

" Bu

" But this I read, that *but* if remedy
" Thou her afford, full ſhortly I her dead ſhall ſee.

i. e. unleſs you afford her &c.

In Cymbeline. Act II.

" Phi. And I think,
" He'll grant the tribute, ſend the arrearages,
" *Or* look upon our Romans, whoſe remem-
" brance
" Is yet freſh in their grief.

Or look, i. e. before he look. So Douglaſs in his tranſlation of Virgil. Aen. I, 9.

" Multa quoque et bello paſſus, dum conderet
" urbem
" Inferretque deos Latio.

Grete payne in battelles ſufferit he alſo
Or he his goddis brocht in Latio.

Daniel VI, 14. *And the lions——brake all their bones in pieces* or *ever they came at the bottom of the den.*

In Much ado about nothing, Act I.

" Pedro. Look what will ſerve, is fit; 'tis *once*,
" thou lov'ſt;
" And I will fit thee with the remedy.

In Coriolanus, Act II.

" 1 Cit. *Once*, if he do require our voices, we
" ought not to deny him.

So the Greeks uſe Ἅπαξ, *certò, omnino, plane et verè* From whence our tranſlators: Pſalm LXXXIX, 35. *Once* have I ſworn. LXX. ἅπαξ ὤμοσα. Pſ. LXII. 11. God hath ſpoken *once*. Ἅπαξ ἐλάλησέν ὁ θεὸς, i. e. as Suidas interprets it, ἀποφαντικῶς ἢ ἀναιτίως.

ἢ παντελῶς. i. e. once for all, peremptorily. And thus the paſſage in the epiſtle to the Hebrews, VI. 4. is to be explained, Τοὺς ΑΠΑΞ φωτισθέντας, *qui verè et omnino ſunt illuminati.* And *ſemel* is uſed ſometimes in this ſenſe by the pureſt Latin authors. Milton, III, 233.

" He her aid
" Can never ſeek, *once* dead in ſins, and loſt.

i. e. once for all, thoroughly. Homer uſes ΑΠΑΞ in the ſame ſenſe Οδ. μ'.

Βέλομ' ΑΠΑΞ πρὸς κῦμα χανὼν ἀπὸ θυμὸν ὀλέσσαι.

From, on account of. In Coriolanus, Act III.

" Com. I have been conſul, and can ſhew *from*
" *Rome*
" Her enemies marks upon me.

From Rome, on account of Rome, in her ſervice. So Milton in Samſon Agoniſtes, ℣. 8.

" O wherefore was my birth from heav'n foretold
" Twice by an angel——
" And *from* ſome great act
" Or benefit reveal'd to Abraham's race?

i. e. on account of ſome great act or benefit &c.

Not, for *not only*. In Coriolanus, Act III.

" Sic. As now at laſt
" Giv'n hoſtile ſtroaks, and that *not* in the pre-
" ſence
" Of dreaded juſtice, but on the miniſters
" That do diſtribute it.

not in the preſence, i. e. not only in the preſence &c. So the Latins uſe *non*, for *non modo*: and the Greeks ΟΥ for ΟΥ ΜΟΝΟΝ. In Theocritus Idyll. X, 19.

Τυφλὸς δ' ΟΥΚ αὐτὸς ὁ Πλοῦτος,
Ἀλλὰ κὴ ὠφρόνιστος Ἐρως. ΟΥΚ

ΟΥΚ i. e. οὐ μόνον. So Longinus τῶν θεῶν δ' ΟΥ τὴν φύσιν, ἀλλὰ τὴν ἀτυχίαν [1] ἐποίησεν αἰώνιον. *Homer has poetically feigned* not only *the nature of Gods, but likewiſe their misfortunes eternal.* And thus ought to be interpreted St. John VII, 22. Διὰ τοῦτο Μωσῆς δέδωκεν ὑμῖν τὴν περιτομὴν, ΟΥΧ ὅτι ἐκ τοῦ Μωσέως ἐστὶν, ἀλλ' ἐκ τῶν πατέρων. where οὐχ is for οὐ μόνον, and it ſhould be thus tranſlated, *Not that it is of Moſes only, but likewiſe of the fathers.*

In Julius Caeſar, Act III.

" Brut. There is no harm intended to your
" perſon,
" *Nor* to *no* Roman elſe.

In Macbeth, Act II.

" *Nor* tongue, *nor* heart, *cannot* conceive *nor*
" name thee.

RULE X.

He uſes the abſtract for the concrete. viz. *companies*, for companions: *youth*, for young perſons: *reports*, for people who made the reports.

In Antony and Cleopatra, Act II.

" Ant. And have my learning from ſome true
" [1] *reports*
" That drew their ſwords with me.

In King Richard II. Act I.

" Mowb. O let my ſoveraign turn away his face,
" And bid his ears a little while be deaf,

1. See ποιεῖν above p. 130.

1. Some read, *reporters*. N. B. Moſt of the readings, which are brought as examples, have been altered in ſome editions or other, of our poet.

" Till I have told *this ſlander* of his blood,
" How God and good men hate ſo foul a liar.

this ſlander, i. e. this ſlanderer. So Terence uſes *ſcelus* for ſceleſtus. Andria Act V. *Scelus quem hic laudat.* And Virgil has this figure in a ſeeming intricate paſſage. Aen. V, 541.

" Nec bonus Eurytio prælato invidit honori.

Nor did the good Eurytio envy him the preeminence of honor. So 'twill be conſtrued: but *honori*, is, *the honorable perſon, prælato, which was prefer'd before him.* As Milton, III, 664.

" But chiefly man
" His chief delight and *favour*.

i. e. his favourite. In Othello Act I. *perfection*, i. e. one ſo perfect.

It is a judgment maim'd, and moſt imperfect,
That will confeſs [1] *perfection* ſo could err
Againſt all rules of nature.

i. e. one ſo perfect as Deſdemona.

RULE XI.

To compleat the conſtruction, there is, in the latter part of the ſentence ſometimes to be ſupplied ſome word, or phraſe from the former part, either expreſſed, or tacitly ſignified.

In Homer, Il. ψ'. 579.

Εἰ δ' ἄγ' ἐγὼν αὐτὸς ΔΙΚΑΣΩ, καὶ μ' ἔτινα φημὶ
Ἄλλον ἐπιπλήξειν Δαναῶν. ΙΘΕΙΑ γὰρ ἔσται.

The adjective ἰθεῖα, in the latter part of the ſentence, agrees with δίκη tacitly ſignified in δικάσω. And thus Euſtathius, ὑπακουτέον ἡ δίκη, ἢ λελησθότως ἐνοῦσα ἐν ῥήμασι δικάσω. In

1. They have corrected, *affection*.

In the Tempeſt Act IV.

" The ſtrongeſt *ſuggeſtion*
" Our worſer genius *can*.

i. e. can ſuggeſt.

In Macbeth Act IV.

" I dare not ſpeak much further,
" But cruel are the times, when we are traitors,
" *And do not know ourſelves*.

viz. to be traitors.

RULE XII.

He uſes the Nominative caſe abſolute; or rather elliptical.

The grammarians term this ἀνακόλουθον. Inſtances from the ancients are numberleſs, but it may be neceſſary to mention one or two. In Terence. Hec. Act III.

" Nam *nos omnes*, quibus eſt alicunde aliquis ob-
" jectus labos,
" Omne quod eſt interea tempus, priuſquam id
" reſcitum eſt, *lucro eſt*.

Terence begins the ſentence with a nominative caſe, as if he ſhould finiſh it with *lucro habemus*: but yet does finiſh it, as if he in the beginning had written *Nobis omnibus*. Leſt any one ſhould think the ſentence is to be thus ſupplied, *Quod attinet ad nos omnes*, or with καλὰ, I will add a ſimilar place from Plautus in Poen. Act III. Sc. III.

" *Tu*, ſi te dii ament, agere tuam rem *occaſio eſt*.

The ſentence begins as if he would end it with *occaſionem nactus es*; but it ends, as if in the beginning he had ſaid *Tibi*. And Hirtius Bell. Afr. C. 25. "*Rex Juba*, cognitis Caeſaris difficultatibus, "copiarumque paucitate, *non eſt viſum* dare ſpatium convaleſcendi."

In Hamlet Act III.

"*Your majeſty and we*, that have free ſouls, it "touches *us* not.

He begins with a nominative caſe, as if he would ſay, *what care we, it touches us not*: but cutting ſhort his ſpeech makes a ſoleciſm. Many kinds of theſe embarraſſed ſentences there are in Shakeſpeare. And have not the beſt authors their ἀνωμαλογίαι as the grammarians call them, ſeeming inaccuracies, and departure from the common and trite grammar?

RULE XIII.

He makes a ſudden tranſition from the plural number to the ſingular.

And ſo likewiſe do the moſt approved writers of antiquity.

Terence in Eunuc. Act II.

"Dii boni! quid hoc morbi eſt? adeon' homi-
"nes immutarier
"Ex amore, ut non cognoſcas *eundem* eſſe?

On which paſſage thus Donatus, *More ſuo à plurali numero ad ſingularem ſe convertit.* Here *eundem* agrees with *hominem* included and underſtood in the plural *homines*. Sophocles in Elect. ℣. 1415.

Ω φίλταται ΓΥΝΑΙΚΕΣ, ἄνδρες αὐτίκα
Τελῶσι τἔργον, ἀλλὰ σίγα ΠΡΟΣΜΕΝΕ.

Πρόσμενε

Πρόσμενε for προσμένεις. As the ſpeech is directed to the chorus, he conſiders them as one or many. Euripides in Phaen. ℣. 403.

ΤΙ ΦΥΓΑΣΙΝ τὸ δυσυχές;
Πο. Ἓν μὲν μέγιστον, ἐκ ΕΧΕΙ παῤῥησίαν.

In the ſecond verſe ὃ φυγὰς is to be ſupplied. St. Paul in his epiſtle to the Galatians vi, 1. ΥΜΕΙΣ οἱ ΠΝΕΥΜΑΤΙΚΟΙ καταρτίζεσθε τοιοῦτον ἐν πνεύματι πραότητος, ΣΚΟΠΩΝ σεαυτὸν μὴ καὶ σὺ πειρασθῇς. So Milton in a remarkable paſſage, IX, 1182.

" Thus it ſhall befall
" Him, who to worth in *women* over-truſting,
" Lets *her* will rule; reſtrain *ſhe* will not brook.

Cicero abounds with ſuch tranſitions; I will mention one, becauſe Shakeſpeare has exactly its parallel. " Decius cum ſe devoveret, et equo admiſſo " in mediam aciem Latinorum irruebat, aliquid " de *voluptatibus* ſuis cogitabat? nam ubi *eam* " caperet. De Fin. II, 19. Here the relative *eam* agrees with *voluptatem*, to be ſupplied from *voluptatibus*: juſt as in Antony and Cleopatra Act II.

" *My powers* are creſcent, and my auguring hope
" Says *it* will come to th' full.

The relative *it* agrees, and is to be referred to *power* underſtood in the plural *powers*. By the by, when Shakeſpeare put theſe words in Antony's mouth, he had a view to what Mahomet ſaid in a ſort of prophetic rapture, That he would make his creſcent a full moon.

In Timon Act III.

" Who ſtuck and ſpangled you with *flatteries*,
" Waſhes *it* off, and ſprinkles in your faces
" Your reaking villany.

In Macbeth Act III.

" And keep the natural ruby of your *cheeks*,
" When *mine is* blanch'd with fear.

In Antony and Cleopatra Act III.

" You are abus'd
" Beyond the mark of thought; and the *high*
" *Gods*
" To do you juſtice, make *his* miniſters
" Of us, and thoſe that love you.

This tranſition is very frequent among the ancients, from ſingular to plural, and plural to ſingular, when the deity is mentioned: and one reaſon may be becauſe they conſidered *Deity*, as one or many.

RULE XIV.

He ſhortens words by ſtriking off the firſt or laſt ſyllable: and ſometimes lengthens them by adding a Latin termination.

'Tis very cuſtomary in our language to ſtrike off the firſt ſyllable. Hence we ſay, **ſample**, for *example*: **ſpit le**, for *hoſpital* &c. &c. In Shakeſpeare among many other, **mends**, for *amends*: **file**, for *defile*: **fend**, for *defend*: **force**, for *inforce, reinforce*: **point**, for *appointments*: **ſconce**, for *enſconce* &c. &c. **Vailful**, for *availful*: In Meaſure for Meaſure Act IV.

" He ſays to *vailful* purpoſe.

i. e. to a purpoſe which will fully avail. **Serving**, for *obſerving*: In Timon of Athens Act I.

" Apem. What a coil's here,
" *Serving* of becks and jutting out of bums?

i. e.

i. e. obſerving one another's nods and bows. So *ſervans* for *obſervans*, among the Latins.

Nor is it unuſual with Shakeſpeare to ſtrike off a ſyllable, or more, from the latter part of words. So he uſes **oſtent**, for *oſtentation*: **intrince**, for *intrinſicate*, or *intricate*: in K. Lear Act II.

" Like rats oft bite the holy cords atwaine,
" Which are too' *intrince* t' unlooſe.

i. e. too intrinſicate, too perplext. Mr. Theobald prints it thus,

" Like rats oft bite the holy cords in twain
" *Too' intrinſicate* t' unlooſe.

And lets us fairly know the old books of authority read,

" Like rats oft bite the holy cords atwaine
" Which are *t' intrince*, to unlooſe.

How came Mr. Theobald, who valued himſelf for being a critic, to give us the gloſs for the original word? *Atwain*, is an old word uſed by Chaucer, for *in two*, *aſunder*, *in twain*. And then his other correction is too bold; he comes like an unſkilful ſurgeon to cut and ſlaſh, when he ſhould heal. This ſhortning of words is too much the genius of our language: and from hence the etymologiſts know how eaſy 'tis to trace **porpoiſe** from *porcus piſcis*: **oſtrich**, from στρουθοκάμηλος: **to rar**, from ῥαπίζειν &c. &c. and many more of the like ſort, too numerous here to be mention'd.

On the other hand he lengthens words by giving them a Latin termination. In Hamlet Act III.

" Oh, ſuch a deed,
" As from the body of *contraction* plucks
" The very ſoul, and ſweet religion makes
" A rhapſody of words.

contraction, i. e. contract.

This lengthening of words, and giving them terminations, was the firſt improvement of languages, which originally, perhaps chiefly, conſiſted of undeclined monoſyllables. This ſeems to be the caſe of the politeſt language in the world, the Greek language. The old Greek word for a *houſe* was ΔΟ, afterwards they added the termination, and called it δῶμα. *Barley* was ΚΡΙ, afterwards κριθὴ and κρίμνον: *in vain*, ΜΑΠΣ, afterwards μαψιδίως: *again*, or *backwards*, ΑΠΣ i. e. ὀπίσω: *eaſily* ΡΑ i. e. ῥᾴδιον. ΒΡΙ, afterwards βριθὺ and βριᾰρόν. ΑΑΠΗΙ i. e. ἄλφιτον. And ſo of many other words, which are not by any abbreviations ſhortened, as the grammarians tell us; but were the old original words, brought again into faſhion and uſe by the poets, juſt as our Shakeſpeare and Milton often choſe the Saxon and obſolete words.

TO theſe rules many others may eaſily be added; but what has already been ſaid, may lead the way to a right reading of our author. Concerning the ſtrict propriety of all theſe rules, as being exactly ſuitable to the genius of our language, I am not at all concerned: 'tis ſufficient for my purpoſe if they are Shakeſpeare's rules. But one thing more ſtill remains of no little conſequence to our poet's honor, and that is the ſettling and adjuſting his metre and rhythm. For the not duly attending to this, has occaſion'd ſtrange alterations in his plays: now proſe hobbles into verſe, now again verſe is degraded

degraded into proſe; here verſes are broken, where they ſhould be continued; and there joined where they ſhould be broken. And the chief reaſon of theſe alterations of his verſes ſeems to proceed from the ſame cauſe, as the changing his words and expreſſions; that is, the little regard we pay to our poet's art.

[1] Dryden ſays that Milton acknowledged to him, that Spencer was his original: but his original in what, Mr. Dryden does not tell us: certainly he was not his original in throwing aſide that Gothic bondage of jingle at the end of every line; 'twas the example of our BEST ENGLISH TRAGEDIES here he followed; [3] HIS HONOURED SHAKESPEARE. And from him, as well as from Homer and Virgil, he ſaw what beauty would reſult from variety.

Our ſmootheſt verſes run in the iambic foot: *pes citus*, as Horace terms it; becauſe we haſten from the firſt to the ſecond ſyllable, that chiefly ſtriking the ear. And our epic verſe conſiſts of five feet or meaſures, according to common ſcanſion.

ĭt fā dĕd ōn	thĕ crōw ĭng	ōf thĕ	cōck.	
1	2	3	4	5

Verſes all of this meaſure would ſoon tire the ear, for want of variety: he therefore mixes the trochaic foot.

Nā̆ture	sēems dēad	ănd wīc	kĕd drēams	ăbūse	
1	2	3	4	5	

And how beautifully are trochees intermixed in the following, where lady Macbeth ſpeaks in a hurry and agitation of mind?

Whĭch gīves	thĕ stĕrneſt	gŏod nīght	—Hē's a	bóut it.	
1	2	3	4	5	

1. Dryden's preface to his Fables.
2. Milton's preface to his Paradiſe loſt.
3. Milton's poem on Shakeſpeare, ann. 1630.

The

The tribrac is likewiſe uſed by our poets, as equivalent in time and meaſure to the iambic.
So Milton II, 302.

ă pĭllăr | ŏf ſtāte | dēep on | hĭs frōnt | ĕngrāv'n
1 | 2 | 3 | 4 | 5

And Shakeſpeare very poetically in K. Lear, Act IV.

Edg. Sŏ mā | ny fā | thŏm dōwn | prĕcĭpĭ | tātĭng.

which has the ſame effect as that in Virgil.

——" Procumbit humi bos.

And

——" Ruit oceano nox.

But the great art in Milton, of placing a ſpondee in the fifth place, ought not here to be omitted; this occaſions pauſe and delay, and calls for the reader's attention: ſo in the ſeventh book, where God ſpeaks to Chaos,

Sĭlence | yĕ troūb | lĕd wāves | ănd thōu | Dēep, peāce
1 | 2 | 3 | 4 | 5

No ſpondee in the fifth place in Greek or Latin verſes can equal this beauty; and no poet did ever equal it, but Shakeſpeare. In Macbeth.

Whăt hāth | quĕnch'd thēm | hăth gīv'n | mĕ fīre | —Hārk! peāce!
1 | 2 | 3 | 4 | 5

If the ſpondaic foot, then the anapeſt, as of equal time, may likewiſe he admitted.

Othello. And give thy worſt.

ŏf thoūghts | thĕ wōrſt | ŏf wōrds | Iag. Gŏod my Lōrd | părdŏn mē.
1 | 2 | 3 | 4 | 5

Spĕak

Spĕak tŏ mē | whăt thŏu ārt | thȳ ē | vĭll spīrit | Brūtūs
1 | 2 | 3 | 4 | 5

This paſſage is in Julius Caeſar, where Brutus ſpeaks to the ghoſt: thoſe anapeſts *ſpĕak tŏ mē, whăt thŏu ārt,* have a beautiful effect, as they ſhew a certain confuſion on a ſurpriſe. *Spirit* is a monoſyllable, and ſo conſtantly uſed in Milton.

SHAKESPEARE has ſeveral hemiſtiques; a poetical licence that Virgil introduced into the Latin poetry: but there have not been wanting hands, to fill theſe broken verſes up for both the poets. It may not be diſpleaſing to the reader to point out ſuch kind of workmanſhip in Virgil. In the ſixth Aeneid, the hero ſpeaks to the Sibyl.

" Foliis tantum ne carmina manda,
" Ne turbata volent, rapidis ludibria ventis:
" Ipſa canas, oro. *Finem dedit ore loquendi.*

The river God Tyber is ſpeaking of himſelf. Aen. VIII.

" Ego ſum, pleno quem flumine cernis
" Stringentem ripas, et pinguia culta ſecantem
" Coeruleus Tybris. *Coelo gratiſſimus amnis.*

Some other ſuſpected places may be pointed out; but I ſubmit to the judgment of the reader, whether he can think theſe additions, any other than botches in poetry: and how much more virgilian would theſe verſes appear, were they left as I have here marked them?

IT ought not to be forgotten that Shakeſpeare has many words, either of admiration or exclamation, &c. out of the verſe. Nor is this without example

ample in the Greek tragedies. In the Hecuba of Euripides ℣. 863.

Φεῦ
Οὐκ ἔστι θνητῶν ὅστις ἐστ' ἐλεύθερος.

Sophocles in Aj. ℣. 748.

ἰὼ ἰὼ
Βραδεῖαν ἡμᾶς ἆρ' ὁ τήνδε τὴν ὁδὸν
Πέμπων ἔπεμψεν, ἢ 'φάνην ἐγὼ βραδύς;

And again ℣. 1021.

οἴμοι
τῷ' ἐκκάλυψον, ὡς ἴδω τὸ πᾶν κακόν.

In Hamlet Act I.

" Gh. So art thou to revenge, when thou ſhalt
" hear.
" Ham. What?
" Gh. I am thy father's ſpirit.

And preſently after,

" Gh. If thou didſt ever thy dear father love——
" Ham. Oh heav'n!
" Gh. Revenge his foul and moſt unnatural
" murther!
" Ham. Murther!
" Gh. Murther moſt foul, as in the beſt it is.

In Othello Act III.

" Oth. Oh, yes, and went between us very oft.
" Iago. Indeed!
" Oth. Indeed! ay, indeed. Diſcern'ſt thou ought
" in that?

And in many other places exactly after the caſt of the ancient plays. There are ſome poetic liberties that our author takes, ſuch as lengthening words in ſcanſion, as *wītĕnēſs, fīdĕlēr, āngĕrȳ, Hēnĕrȳ, sārjĕānt, cāptāīn, ſtātŭē, dēsīrē, vīllāīn, fīrē, bŭūr, grăcē, grĕāt* &c. &c.

VOSSIUS

VOSSIUS ſpoke very ignorantly of our language when he aſſerted that our verſes run all as it were, in one meaſure, without diſtinction of members or parts, or any regard to the natural quantities of ſyllables. For are not theſe ſubſtantives as much trochees, *cónduct*, *cónſort*, *cónteſt*, &c. and the verbs from theſe ſubſtantives, as much iambics, *condúct*, *conſórt*, *contéſt*, &c. as any Latin or Greek words whatever? Again, *ſínful*, *fáithful*, *náture*, *vénture*, &c. have all the firſt ſyllable long. However our poſition in the main determines the quantity, and a great deal is left to the ear.

But let us take any verſe in Milton or Shakeſpeare, for example.

Sāy fīrſt | fŏr hēav'n | hĭdes nō | thĭng frōm | thў vĭēw.
1 | 2 | 3 | 4 | 5

And tranſpoſe the words,

Say firſt | for heav'n | nothing from thy | view hides.
1 | 2 | 3 | 4 | 5

who cannot feel the difference, even ſuppoſing he could not give a reaſon for it?

THE greateſt beauty in diction is, when it correſponds to the ſenſe. This beauty our language, with all its diſadvantages, can attain; as I could eaſily inſtance from Shakeſpeare and Milton. We have harſh, rough conſonants, as well as the ſoft and melting, and theſe ſhould ſound in the ſame muſical key. This rule is moſt religiouſly obſerved by Virgil; as is likewiſe that of varying the pauſe and ceſura, or as Milton expreſſes it, *the ſenſe being variouſly drawn out from one verſe into another*. For it is variety and uniformity that makes beauty; and, for want of this, our riming poets ſoon tire the ear: for rime neceſſarily hinders *the ſenſe from being variouſly*

riouſly drawn out from one verſe to another. They who avoid this Gothic bondage, are unpardonable, if they don't ſtudy this variety, when Shakeſpeare and Milton have ſo finely led them the way.

But to treat this matter, concerning his metre, ſomewhat more exactly: 'tis obſerved that when the iambic verſe has its juſt number of ſyllables, 'tis called *acatalectic*; when deficient in a ſyllable *catalectic*; when a foot is wanting to compleat the *dipod*, according to the Greek ſcanſion, *brachycatalectic*; when exceeding in a ſyllable, *hypercatalectic*.

The iambic monometer acatalectic, of two feet.

ἄει, μεν ω |
1 2
Bĕā || tŭs īl
1 2
Nŏ īt || ĭs ſtrūck
1 2
Lăſt nīght || ŏf āll
1 2
Fŏr Hēc || ŭbā Haml.
1 2
Twŏ trūths || ăre tōld Macb.
1 2

Iambic monometer hypercatalectic, of two feet and a ſemiped,

ἄει, μεν ω | παι
1 2
Bĕā || tŭs īl || le
1 2
ănd mōre || ĭ bēg || not
1 2
Thĕn yiēld || thĕe cōw || ard
1 2 Macb.
ănd prēy || ŏn gār || bage
1 2 Ham.

The

The Iambic dimeter brachycatalectic of three feet.

ἀεὶ, μὲν ὦ | παὶ λαρ,
1 2 3
Bĕā || tŭs īl || lĕ qūi
1 2 3
Tĭll then || ĕnoūgh || cŏme frīends
1 2 3
Sŏ pry || thĕe gō || wĭth mē Macb.
ĭf sīght || ănd shāpe || bĕ trūe
why thēn || my lōve || ădiēu As you like it.
1 2 3

The Iambick dimeter catalectic; better known by the anacreontic; of three feet and one semiped.

Θελω, λεγειν | ατρει, δας
1 2 3 ½
Pătēr || nărū || ră bō || bus
1 2 3 ½
Năy cōme || lĕt's gō || tŏgē || ther
1 2 3
ă kīng || ŏf shrēds || ănd pāt || ches
1 2 3 ½ Ham.
ĭt īs || ă pēer || lĕss kīns || man
1 2 3 ½
ănd āll || thĭngs ūn || bĕ cōme || ing
1 2 3 ½
Hăd ī || thrĕe eārs || ĭ'd hēar || thee
1 2 3 ½ Macbeth.

The iambic dimeter acatalectic, of four feet.

ἀεὶ, μὲν ὦ | παὶ λαρ, τιῦ
1 2 3 4
ūt prīs || că gēns || mōrtā || lĭūm
1 2 3 4 Hor.
ĭn thūn || dĕr līght || nĭng ānd || ĭn rāin
1 2 3 4 Macb.

The

The iambic dimeter hypercatalectic, the third meaſure in the alcaic verſe, of four feet and a ſemiped.

ἀει, μεν ω | παι λαρ, τιȣ | δε
Nōn rū || ră quāe || Līrīs || quĭē || ta
1 2 3 4 Hor.

Hamlet Act III.

ă brō || thĕr's mūr || thĕr. Prāy || ĭ cān || not
1 2 3 4

Othello Act III.

Dămn hēr, || lĕud mīnx! || ŏh! dāmn || hĕr, dāmn || her!
1 2 3 4

Timon of Athens Act II.

Bŭt yēt || thĕy cōuld || hăve wīſht || —thĕy knēw || not—

The iambic trimeter brachycatalectic, of five feet, which is our common heroic verſe.

ἀει, μεν ω | παι λαρ, τιȣ | δεδορ
1 2 3 4 5
Sŭīs || ĕt īp || ſă Rō || mă vī || rĭbūs
1 2 3 4 5
ĭf thōu || hăſt ā || ny ſōund || ŏr ūſe || ŏf voīce
1 2 3 4 5 Ham.

The iambic trimeter catalectic, of five feet and a ſemiped.

Ἀεὶ, μὲν ὦ | παῖ λαρ,τίȣ | δέδορ,κα
1 2 3 4 5
Mĕā || rĕnī || dĕt īn || dŏmō || lăcū || nar
1 2 3 4 5 Hor.
Bŭt tō || bĕ ſāfe || ly thūs || oŭr fēars || ĭn Bān || que
1 2 3 4 5 ½
Stĭck dēep || ănd īn || hĭs rōy || ălty || ŏf nā || ture
1 2 3 4 5 ½

Verſes

Verſes of this meaſure are very frequent, both in Milton and Shakeſpeare,

The iambic trimeter acatalectic, or ſenarian of ſix feet.

ἀει, μεν ω | παι λαρ,τιȣ | δεδορ,κα σε
1 2 3 4 5 6
Bĕā || tŭs īl || lĕ quī || prŏcūl || nēgō || tĭīs
1. 2 3 4 5 6 Hor.

Othello.

Thăt cān || thy lĭght || rĕlū || mĭne. Whēn || ĭ've plūck'd || thĕ roſe
1 2 3 4 5 6

Antony and Cleopatra.

Thĕ ōs || tĕntā || tiŏn ōf || ŏur lōve || whĭch lēft || ŭnſhēwn
1 2 3 4 5 6

Hamlet.

Thăt fā || thĕr lōſt || lŏſt hīs || ănd thē || ſŭrvī || vĕr bōund.
1 2 3 4 5 6

SHAKESPEARE uſes not only the iambic, but the trochaic meaſure. As for example, the trochaic dimeter brachycatalectic, commonly called the ithyphallic, conſiſting of three trochees.

Bācchĕ || Bācchĕ || Bācchĕ
whére haſt || thóu been || síſter. Macb.

The trochaic dimeter catalectic; a ſort of verſe Ariſtophanes was fond of, when he ridicul'd Euripides, conſiſting of three trochees and a ſemiped.

Nōn ĕ || būr nĕq' || aūrĕ || um
1 2 3 ½ Hor.
Whén the || húrly || búrly's || done
1 2 3
Whén the || báttle's || lóſt and || won. Macb.
1 2 3

Sóftly

Sóftly || ſwéet in || Lydĭăn || méaſure
Sóon he || ſoóth'd his || ſóul to || pléaſure. Dryd.

The trochaic tetrameter catalectic of ſix feet, and cloſing with a trochee and a ſemiped, what the Greeks call *κατακλεις*.

Ariſtoph.

Τῃδε, τῃ πο | λει προσ,ειναι | ταυτα, μεν τοι | τους θε,ους,
1 2 3 4 5 6 7 ½
Ay ŏr || drīnkĭng || fēncĭng || ſwēarĭng || quărrĕllĭng || drābbĭng ||
1 2 3 4 5 6
yōu măy gō
7 ½

This dancing meaſure is very proper to the character of Polonius, a droll humorous old courtier; and the mixture of the trochaic has no bad effect. The verſes are thus to be ordered. In Hamlet, Act. II.

As are companions noted and moſt known
To youth and liberty. R. As gaming my Lord.
P. Ay or drinking, fencing, ſwearing, quarrelling, drabbing, you may go
So far. R. My Lord, that would diſhonour him.

Nor is Shakeſpeare without inſtances of the anapeſtic verſe; which verſes conſiſt of anapeſts, ſpondees, dactyls; and ſometimes is intermixed the *pes proceleuſmaticus*; as

ὁ μεν οι | χομενος | φυγας ο δε | νεκυς ων. Eurip. Oreſt.

The anapeſtic monometer acatalectic, of two feet.

αρχει, μεν αγων |
1 2

Των

Τῶν κάλ, λιστῶν |
1 2
ἄθλων, τἄμιας |
1 2 Jul. in Caes.
ŏvĕr hīll || ŏvĕr dāle
1 2
Thrōugh būsh || thrōugh brĭăr.
1 2
ŏvĕr pārk || ŏvĕr pāle
1 1
Thrōugh flōod || thrōugh fĭrĕ
ĭ dŏ wăndĕr || ĕv'ry whēre.
1 2

Midsummer's Night's Dream Act III.

ŏn thĕ groūnd || slēep soūnd.
ĭ'll ăpply || tŏ yŏur eye
Gĕntlĕ lŏvĕr || rĕmĕdy,
Whĕn thŏu wākst || thōu tākst
Trŭe dĕlīght || ĭn thĕ sīght
ŏf thy fŏrmĕr lădy's eye.

These verses are in the Midsummer Night's dream Act III. and ought to have been printed according to this measure.

These measures are all so agreeable to the genius of our language, that Shakespeare's fine ear and skill are seen in what he gives us, as well as in what he omits. Sir Philip Sydney, who was a scholar (as noblemen were in queen Elizabeth's reign) but wanted Shakespeare's ear, has dragged into our language verses, that are enough to set one's ear an edge: thus for instance the elegiac verses,

Fōrtūne|nātūre|lōve lōng| hāve cōn|tēndĕd ă|boūt mē
Whīch shoūld|mōst mĭsĕ|rīes|cāst ŏn ă|wŏrme thăt ĭ|ām.

Sir Philip Sydney thought, like Vossius, that such a number of syllables was the only thing wanting, and that we had no long or short words in our language;

guage; but he was much miſtaken. His ſapphics are worſe, if poſſible, than his elegiacs:

If mine eys can ſpeak to do hearty errand.

So much miſtaken oftentimes are learned men, when they don't ſufficiently conſider the peculiar genius, and diſtinguiſhing features, as it were, of one language from another.

THE reader has now a plan exhibited before him, partly intended to fix, if poſſible, the volatil ſpirit of criticiſm; and partly to do juſtice to Shakeſpeare, as an artiſt in dramatic poetry. How far I have ſucceeded in this attempt muſt be left to his judgment. But it is to be remember'd, that things are not as we judge of them, but as they exiſt in their own natures, independent of whim and caprice. So that I except againſt all ſuch judges, as talk only from common vogue and faſhion; "why "really 'tis juſt as people like—we have different "taſtes now, and things muſt be accommodated "to them." They who are advanced to this pitch of barbariſm, have much to unlearn, before they can have ears to hear. Again, I can hardly allow thoſe for judges, who ridicule all rules in poetry; for whatever is beautiful and proper is agreeable to rule: nor thoſe who are for ſetting at variance art and nature. And here I have Shakeſpeare's authority, who, in the Winter's Tale, ſays very finely, *The art itſelf is nature*: for what is the office of art, but to ſhew nature in its perfection? Thoſe only therefore ſeem to me to be judges, who knowing what is truly beautiful in general, have ſcience and art ſufficient to apply this knowledge to particulars.

If the plan likewiſe here propoſed were followed, the world might expect a much better, at leaſt a leſs altered edition from Shakeſpeare's own words, than

than has yet been publiſhed. In order for this, all the various readings of *authority* ſhould faithfully and fairly be collated, and exhibited before the reader's eyes; and, with ſome little ingenuity, the beſt of theſe ſhould be choſen, and placed in the text. As to conjectural emendations, I have ſaid enough of theſe already. Nor can I but think, that a ſhort interpretation would be not amiſs, when the conſtruction is a little embarraſſed, or where words are uſed not ſtrictly according to the common acceptation, or fetched from other languages: and ſome remarks could not but appear requiſite, to explain the poet's alluſions to the various cuſtoms and manners, either of our own, or foreign countries; or to point out, now and then, a hidden beauty: but this ſhould be done ſparingly; for ſome compliment is to be paid to the reader's judgment: and ſurely, if any critics are contemptible, 'tis ſuch as, with a fooliſh admiration, ever and anon are crying out; "How fine! what a beauti-"ful ſentiment! what ordonnance of figures, &c!" For to admire, without a reaſon for admiration, tho' in a ſubject truly admirable, is a kind of madneſs; and not to admire at all, downright ſtupidity.

INDEX.

INDEX.

[*N. B.* The figures ſhew the page: the letter *n*, the note.]

ACTORS (ſtage,) *their original.* 95, &c.
ADDISON, *noted.* 74, n. 195.
Admiration, *how the paſſion is to be raiſed.* 54, 55, n. 59. n. 84.
ADONIS, *his gardens.* 140, &c.
AESCHYLUS, *his improvement of the ſtage.* 96, 97, &c.
Affront. 249.
ALCYONIUS, Petrus, *cited and corrected.* 34, n.
Alliteratio. 214, 215.
Ambition, *its effects.* 40, 41, &c.
ANACREON, *ſpurious.* 232, 233.
ANTONINUS, Marcus, *explained.* 31, n. *corrected.* 218. *explained and corrected.* 172, 194, &c.
ANTONY, Mark, *his character.* 77, 86.
APOLLONIUS, Rhodius, *corrected.* 144, n.
Apoſiopeſis, *a figure in rhetoric uſed by Shakeſpeare.* B. II. Sect. IV.
Arbitrary power, *ſee* Tyranny.
ARIPHRO, *a verſe of his, cited by Stobæus, corrected.* 172.
ARISTARCHUS. 128.
ARISTOPHANES, *explained,* 147, 195, 210, 211, 257. *his ſcholiaſt corrected.* 104, n.
ARISTOTLE, *in his poetics explained,* paſſim. *explained and corrected.* 22, 23, n. 38, 39, n. 40, n. 54, n. 62, n. 86, n. 97, 98, n. 104, 105, n.
ARRIAN, *his diſcourſes of Epictetus, explained.* 185, 186, n. 247.
Arts and ſciences, *perſonated.* 124. *flouriſh in popular government, and why.* 113.
ATHENIANS, *riſe and progreſs of dramatic poetry among them.* 95, &c.

Attic

INDEX.

Attic writers, *see* Greek authors.
AUGUSTUS CAESAR, *see* OCTAVIUS.

B

BATAVIA, *its etymology.* 239.
Mr. BAYS. 17, n. *see* DRYDEN.
Beauty, *in what it consists,* 61, 62, n. 3. *Beauty of character,* 80. *Of diction,* 279, 280. *see* character. *In what the chief beauty in poetry consists,* 83, 84. &c. *The mind necessarily in love with beauty.* 127, *see* Truth. *How constituted in variety.* 129.
BENTLEY, *his critical rules examined.* B. I. S. I. *His correction of a passage of Virgil examined and refuted.* 7, &c. n. *Of several passages in Horace, refuted.* 86, and n. 102. n. 117, n. 150, &c. *A passage in his dissertation on Phalaris, examined.* 100, 101.
Βελλός. 251.
Bourn. 249, 250.
Bramble. 174. n.
Break. 174.
Breeding, *modern good-breeding,* 16. 77. 113.
Brawler 174. n.
Brat. 24, n.
Bright 174. n.
BRITONS, *see* Englishmen.
BRUTUS, *his character.* 76. 79.
Buffoon. 14. n.
Buffoonery, *all, or all formality.* 93.
BURNET, *bishop, wrongly judges of Milton.* 19, 20.
Burning *of the Palatine library.* 33. and n. 1. *of the Greek authors.* 34. and n.

C

CALEDONIA, *its etymology.* 239.
CALLIMACHUS, *corrected.* 114. n.
CASSIUS, *his character.* 76.
CATILINE, *characterized in Virgil.* 133.
Characters *poetic.* 69, 70, &c. *Character of man.* 71, 72. *proper character for tragedy, what?* 43, 72. *suitableness of character,* 72. *characters of women,*

73, 74, and n. *known characters, how to be drawn* 75, 76. *consistency of character*, 77, 78. *the mind pleased with this consistency, and why*, 79. 80. *honesty character of poets, whether necessary.* B. I. Sect. XI *honesty of Shakespeare's character*, 81, 82.

CHARLES, first, king. 133, 134.

CHARLES, second, king. 16, 134, 135.

Chivalry, *a picture of ancient chivalry in Shakespeare* 35, &c.

CICERO, *his opinion of music*, 32. *corrected*, 228. 241 *his accuracy*, 237. *explained*, 271. *his character* 76. *characterized in Virgil.* 132.

Comedy, *its original and improvement*, 103, &c. *proper subjects for it.* 104, 105, n.

Consistency of character, *see* character.

Courtier, *a ridiculous character in Shakespeare.* 87

Critics. *their whimsical rules.* B. I. Sect. I. *a very good critical rule*, 7, n. *the province of critics*, B. II. Sect. I.

Cruelty, *without necessity not allowable in tragedy.* 42. and n. 71.

D

Daemon. 162.

Dear. 253.

Devil, *his character in Milton*, 70, 71. *called by Shakespeare* Monarch of the North. 179.

Diction, *poetic*, 88, 89. *its chief beauty, what?* 279.

Digamma, Aeolic. 174, n. 53, n.

Dignity *of character.* 84.

DIOGENES LAERTIUS, *explained.* 102, n.

DIOMEDES, *the grammarian, explained.* 96, n.

Diversions, *public*, 22, &c.

DRYDEN. 17, n. 19, n. 91. 110. 214.

Dunces, *their pride and pertness.* 15, 28, 238.

E

Εἰδωλοποιΐα, *a fine instance of that figure.* 47, and n.

ELIZABETH, *Queen, her learning*, 15, n. *Shakespeare wrote*

wrote a comedy at her requeſt, 87. *complemented by Shakeſpeare*. 110, n. 115.
Eloquence, *perſonated*, 124. *flouriſhes in popular government*. 113.
EMPEDOCLES, *corrected*. 182, n.
Engliſhmen, *their taſte*, 16, 17, 28, 29. 38. 111. 237. *ancient Britons*. 34, 35.
EPICHARMUS, *his improvement of comedy*, 104, &c. *ſeveral of his verſes corrected*. 105, n.
EPICURUS, *his doctrine to be found in Homer*. 90, n.
Επιεγνήμαλα τῶν καλῶν. 60, n.
EPIMENIDES, *corrected*. 30, n.
Εὖ διαβάς. 191, 192.
Ευμνημόνευλον. 62, n.
EURIPIDES, *his cyclops*, 290, n. 96. n. *his Oreſtes*, 122. *Io explained*, 261. *Phaen. explained*, 271. *a verſe in his Medaea corrected*. 198, 199. n.
Ευσύνοπλον. 62, n.

F

Fable, *of the man and his two wives, applied to Critics on Shakeſpeare*. 236.
Fade. 176, n.
Fanaticiſm, *its influence on arts and ſciences*, 16. 29, &c. n.
Faſhion, *vicious in poetry*, 84. *folly of judging from mode and faſhion*. 38. 286.
Fathers, *of the church, deſtroyed the Greek writers*. 34. and n.
Flattery, *how deſpicable*. 113, &c.
Fool, *a character in our old plays*. 18.
Formal *authors*. 92, 93. *all formality, or all buffoonery*. ibid.
FRANCE, *its influence on Engliſh taſt and manners*. 16, 113.

G

Genius, *ſee* Daemon.
Gorboducke, *a play*. 67, n.
Gothic *chivalry*. 35, &c. *ſee* Engliſhmen.
Government, *popular, its influence on arts and ſciences*. B. I. Sect. XV. *ſee* Liberty, Tyranny.

INDEX.

Grave *writers*, 92, 93. *Gravity and humour, how they may be blended.* ibid.
Greek *writers, their excellency*, 115. *the only models for improvement of taſt*, 126, &c. *how ſo many came to be deſtroyed*, 34, and n. *ancient Greek language, what?* 274. *its pronunciation*, 121. *how written in Homer's time.* 157, n.
GREGORY *the great.* 33.

H

Hand, *for power.* 186, 187.
Hebrews, *author of the epiſtle, corrected.* 224, 225.
Hell, *variety of torments there.* 181, &c.
HERCULES, Μυσαγέτης. 120.
Hieronymo, *or the Spaniſh tragedy, a play ridiculed by Shakeſpeare and Johnſon.* 230. n.
High *and low life.* 84, 85.
HOBBES, *noted.* 83.
HOMER, *a ſpecimen of writing in his time.* 157, n. *an account of his editor Ariſtarchus.* 128. *explained*, 56, n. 186, n. 187, 268. *corrected.* 52, n.
Honeſty, *whether requiſite in a poet.* B. I. Sect. XI. 111.
HORACE, *his character*, 114, n. *a flatterer of Octavius*, 114. *dwells too long on the ſatyric drama*, 96, n. *paſſages explained and defended*, 86, and n. 102. and n. 147. *ſome of the odes explained and corrected.* 150, 151, 152, 153. 234, 235.
Hoſpitality, *ſacred.* 43, n.
Human nature. 71, 72.
Humour and gravity, *ſeldom found mixed in the ſame character.* 92, 93.

I

JAMES, firſt, king, 15. *complemented by Shakeſpeare.* 50, 116.
Jealouſy, 59, 60.
Inchantments *of witches.* 47, 48, &c.
Inſpiration, *poetical.* 14, 15. and n.
Intereſting *ſubjects of poetry, what?* 72, 43.

JOHN,

JOHN, *St. explained*, 267.
JOHNSON, *Ben.* 67, &c. 81, &c. 230. n.
JUDE, *St. explained.* 29, n.
JULIAN, *his Caesars explained*, 111, 112, n. *corrected*, 142, n. *explained and corrected.* 227, 228.
JUVENAL, *corrected.* 196, 197.

K

Καλαισάτας θεός. 185.
Κήρυαι ὑπολήψεις. 44.
Knight-errantry. *See* chivalry.

L.

LABERIUS, *his mimes*, 96, n.
Ladys, 18. 73, 74.
Latin *stage writers.* 112. *Latin authors.* 113. 126, n.
Liberty, *personated.* 123, 124. *its influence on literature.* B. I. Sect. XV. *on dramatic poetry.* 94, 95. 112.
Liturgy, *English.* 196.
LONGINUS, *noted*, 82, n. 94. *corrected.* 206.
Love, *a comic passion.* 17, and n. *Love and honor*, ibid. 32, 33.
Ludere, *meaning of the word.* 27, n.
LUKE, *St. corrected*, 223, 224. Acts of the Apostles, *illustrated and explained.* 30. 31, n. 260.
Lyes, *how necessary in poetry*, 38, 39, and n. 40. n. *probable lyes better than improbable truths.* ibid.

M

Machines, *poetic*, 53, 54, 55, n.
Magic, *poetic.* 92.
To make. 130, n.
Man, *character of man in general.* 71, 72.
Man-science. 72.
Manners *poetic.* B. I. Sect. X.
MARTIAL, *explained.* 132.
Marvellous, *see* admiration.
Mask, *an account of the ancient.* 98, 99, and n.
MATTHEW, *St. corrected.* 218, 219. 225, 226.
MAXIMUS TYRIUS, *explained and corrected.* 218.

Meiosis, *a figure used by Shakespeare.* 139, 140.
Men of wit. 92, 93.
MENANDER, *his rise and character,* 111. *how his plays came to be destroyed,* 33, 34, and n. *cited by St. Paul.* 30, n.
Metaphors, *mixed.* 117, and n.
MILTON. *His paradise lost, how far a picture of his own times,* 133, &c. *His tragedy considered in this light,* 137. *explained,* passim. *corrected* 5, n. *a better reading proposed,* 6, n. 138. *explained and corrected,* 168. 189, 190. 224, n.
Misanthrope. 71.
Mocker. 14, n.
Models, *for taste.* 126, 127.
Monosyllables, *frequent in the ancient Greek language.* 274.
Monstrous characters, *how far allowable in poetry.* 71.
Moral painting in poetry. 83, 84.
Moralities. 94, 95, and n.
MURETUS, *how far he imposed on Scaliger.* 231, n.
Musical entertainments, 31, 32. and n.
Mysteries, 94, 95. and n.

N.

Nature and truth *to be studied, not fashion and custom.* 84. 238. 286, 287. *human nature.* 71, 72.
Natural character. 43. 72.
Nepenthe. 52, n.
Notion. 189, 190.

O.

OCTAVIUS, *his character,* 77, 112.
Ομοιοτέλευτα. 21. *see* Rimes.
Ostrich. 273.
OVID, *Amor: explained and corrected,* 165, 166. *Epist. corrected.* 209.

P.

Palatine library, *burnt.* 33, n.
Παράβασις. 110, n.
Parodies. 110, n.

Παρόμοιον, *a figure ridiculed in Shakeſpeare.* 215.
PAUL, St. *explained and illuſtrated.* 29, &c. n. 256.
Phallic, 103, and n.
Φαντασία, *a fine inſtance of that figure.* 49, and n.
PHILEMON, *corrected.* 232, n.
PLATO, *his art in the ſuitableneſs of character,* 73. and n. *his Gorgias explained and cited.* 107, 212. *his Minos explained,* 100, 101. *his Sympoſium,* 93. *explained,* 211. *his Io cited,* 14. *de leg. corrected* 32. n. 228. *explained,* 192. *Phædo cited,* 71. *De rep. cited.* 71, n. *Alcibiades, illuſtrated.* 195.
PLATONIUS, *corrected,* 98, n.
PLAUTUS, *illuſtrated.* 108. 269, 270.
Pleaſure *ariſing from ſcene of diſtreſs.* 60, 61, and n.
PLUTARCH, *paſſages explained,* 162. 205, n. 191. *corrected.* 166, 167, n. 182, n. 202. n.
Poet, *meaning and force of the word.* 130. and n.
Porpoiſe. 273.
Ποιεῖν. 130, n.
Probability, *poetic.* 40, and n. *a probable lye,* ibid.
PROPERTIUS, *explained.* 27, n.
Προσωποποιΐα, *beauty of the figure.* 83.
Pugillares. 184, n.
Puns, *in Shakeſpeare and in the ancient writers.* 207. &c.
Puritans, *their taſt, and hatred of literature.* 29, n.

Q.

Quail. 160, 161.
Quibble, *ſee* Pun.

R.

Rack. 174, 175, 176.
Recks, Reckleſs. 173, 174.
Rehearſal, *(comedy)* 110.
Reſolution, 44.
Ridicule, *proper ſubjects for it.* 102, 103, n.
Rimes, *whether avoided by Homer, Virgil, Milton,* 7, 8, 9, n. 21, 22. n.
Romans, *how their government influenced their manners and learning.* 112. *their fall and barbarity.* 33.

Roman Patricians. 116. *Roman Authors.* 126, and n.

S.

Satyric drama. 95, 96, and n.
SCALIGER impoſed on by *Muretus.* 231, n.
Self-love, 42.
Sentiments, *poetic.* 85, &c.
SHAFTESBURY, *Earl, wrongly criticizes Shakeſpeare.* 18, 19. *miſtaken in his etymolgy of Deſdemona,* 242.
SHAKESPEARE *his learning,* 14, 15, *and* paſſim. *wherein faulty.* 38, 39. 70. 115, 116. *his honeſt character.* 81, 82. *a ſtrict obſerver of decorum.* 92. *his gravity and humour.* 92, 93. *His plays explained, defended, corrected.*
All's well that ends well. *corrected.* 189.
Antony and Cleopatra. *The character of Mark Anthony,* 86, 87. *dramatis perſonae varied from Plutarch,* 241. *paſſages explained,* 163, 164. 259. *defended,* 240. 247, 248. 254, 255. 267, 268, 272. *corrected and explained,* 161. 170, 171. 191. 201, 202, 203, 205, 206. 220, 221.
As you like it. *paſſages explained,* 207, 208. *corrected,* 207. 219. 221.
Comedy of errors. *paſſages explained and defended,* 137, 138, 252.
Coriolanus. *character of Coriolanus,* 78. *paſſages explained.* 250, 251. 265, 266. *defended,* 149. 241, 254, 256. *corrected and explained,* 178. *wherein faulty.* 116.
Cymbeline. *paſſages explained.* 178. *defended and explained,* 154, 265. *corrected,* 178. 185. 194.
Hamlet. *the play criticized,* 53, 54. &c. *in what light the play introduced before the King, is to be conſidered,* 111, n. *paſſages explained,* 10. &c. n. 108. 184. 249, 250, 251. 270. 274. *defended,* 242, 243. *explained and corrected,* 158, 159, 160. 175. 284.
1ſt Part of K. Henry IV. *wrongly ſo called,* 64. *explained*

plained, 12. n. 107. 258. *explained and defended*, 148, 149.
2d part of K. Henry IV. *wrongly ſo called*, 64. *paſſages explained*, 184. *corrected*, 193.
Henry V. *Fluellin's character*, 75. *paſſages explained*, 12. n. 187. 249. *corrected*, 220, 234.
K. Henry VI. *the ſtory faulty*, 38. and n. 65. *paſſage in the firſt part, explained*, 179. 2d. *part, explained*. 241.
K. Henry VIII. *wrongly called the life of K. Henry VIII*. 63. *wherein faulty*, 63. 115. *paſſages explained*, 37. *defended*. 255.
K. John. *wrongly called, The life and death of K. John*, 63. *paſſages explained and defended*, 156.
Julius Caeſar. *The plot vindicated*, 64. *its length of time*, 66, n. *the characters*, 76, 77, 79. *paſſages explained*, 79, 163, 164. *defended*, 144, 145. 245, 246, 247. *explained and corrected*, 189. 199, 200. 208. *dramatis perſonæ varied from Plutarch*, 241.
K. Lear. *explained and corrected*, 190, 191. 273. *defended*, 244. *corrected*, 170. *paſſages explained*, 183, 184. 250. 259, 260.
Love's labour's loſt, *ſpurious*. 231.
Macbeth. *The play criticized*. 40, 41, &c. &c. *paſſages explained*, 163. 249. 253, 259. 261. *defended*, 149. 142, 143. 258, 259. 262. 269. 272. *corrected*, 46, n. 51, n. 169. *wherein faulty*. 115.
Meaſure for Meaſure. *Paſſages explained*, 160. 177, 178. *its unity and moral*, 65. *explained and defended*, 153, 154. 261. 272. *explained and corrected*, 178. 181. 289.
Merchant of Venice. *The Jew's character not proper for the ſtage*, 71.
Merry Wives of Windſor. *Paſſages explained and defended*, 148. 252. *corrected*. 222.
The Midſummer Night's Dream. *paſſages defended*, 145. 240. *explained and corrected*. 26. n. 285. *ridicules the affectation of repeating the ſame letters*, 215.

Much

Much ado about nothing. *passages explained*, 167.
Othello. *The play criticized*, 59, 60, &c. *passages explained*, 185. 146. 243, 244. *explained and defended*, 149, 150. 154, 155. 242. n. 268. *corrections proposed*, 155. *corrected*, 168. *explained and corrected*, 160, 161. 216, 217. 243. *meaning of the word Desdemona*, 242.
K. Richard II. *passages explained*, 35, 36, &c. 253. *defended*, 243. *corrected*. 221.
K. Richard III. *The character improper for the stage*, 71. *explained and defended*, 12. n.
Romeo and Juliet. *A play founded upon history*, 75, 76. *Mercutio's character*, 87, 88. *passages explained and defended*, 138, 139. *corrected*, 197, 198.
Taming of a Shrew. *Passages defended*. 243.
The Tempest. *The unity of its action*, 65. *Caliban's character*, 88. *explained and corrected*, 170, 171. 187, 188. 203. 219.
Timon of Athens, *passages defended*, 271, 272. 273. *corrected*, 169. 193.
Titus Andronicus, *spurious*. 230, 231.
Troilus and Cressida. *Passages explained and corrected*, 177. 205. *explained*, 139, n.
Twelfth-Night, *or* What you will, *explained*, 10. n. 216. *defended*. 260.
Two Gentlemen of Verona, *spurious*. 231.
Winter's tale. *The story faulty*, 38, 39. n.
SOCRATES. 92. 237.
SOPHOCLES, *his improvement of the stage*, 99, and n. *his Electra*, 57, 58. *Oedipus*, 64. *Ajax*, 64. 251. *Philoctetes explained*, 209. *defended*. 42, n.
SPENCER, *passages explained*, 38, n. 130, n. 264, 265. *explained and corrected*, 162, 163, 167, 168. 197, 198. n.
Stage, *see* tragedy, comedy.
STRABO, *cited and illustrated*. 81.
Sublime, *true* 85.
Subscribe, subscription, 244, 245.
Superstition *and wickedness united*. 47.
Swearing on the sword. 56, n.

SYDNEY, *Sir Philip, his remarks on our tragedies and comedies*, 67, 68. *his bad metre*, 285, 286. *characterized in Spencer*. 37, 38.
Σχῆμα παρ' ὑπόνοιαν, *a figure in rhetoric used by Shakespeare*. 147.

T.

Tangere, *meaning of the word*. 244.
Taſt, *modern*, 18. 28. *taſt corrupted introduces depravity of morals*, 33. *critical taſt, how to be acquired*. 126. 286.
TERENCE, 112, 237. 269, 270. *his art in drawing the character of Demea*. 77, 78.
THEOCRITUS, *corrected*. 105, 106. 207.
THESPIS, *the inventor of ſtage plays*. 95.
TIBULLUS, *corrected*. 95, n.
Touch, touches, 244.
Tragedy, *its riſe and progreſs*. B. I. Sect. XIV. *defined*. 40. 69.
Tragic character, 43. 72. *tragical paſſions*. 60, 61.
Tragi-comedy. B. I. Sect. XIII.
Τραγῳδία 104.
True-penny. 13, n.
Truth, *poetic*, 86. *neceſſarily perſued*. 127.
Tutelar deities. 164, 165. *ſee* Daemon.
Τύχη. 162.
Tyranny, *perſonated*, 123. *its influence on arts and ſciences*. 94, 95. B. I. Sect. XV.
Tyrannic paſſions, 46, 47.
TYRTAEUS, *explained and corrected*. 192, 193.

V.

V *conſonant in Latin changed into* W *by the Engliſh*. 177.
Verbs, *applied properly to one ſubſtantive, and improperly to the other*. 9, n.
Verſes, *treated of*, 274, &c. &c.
Veſſel, *for body*. 185.
The Vice, *a droll character in our old plays*. 10, &c. n.
VIRGIL, *his character, [illegible] flatterer of Octavius*, 113, 114. *noted*, ibid. *[illegible] characterized in his poem*, 132, 133. *whether he errs in his chief chara[illegible]*

59, n. *character of Camilla*, 74, 75. *of Dido*, 59 n. *passages explained*, 165. 205, n. 212, 268. *explained and defended*, 7, &c. n. *corrected*. 240. 27-

U.

Unity, *see* Whole. *Unities of time and place*, 65, 66, and n. *unity of character*, 80. *see* Character.
Vossius, *noted*. 279.
Utterance, 46, n.

W.

Weather. 174, n.
Weird. 41, 42, n.
Whist. 174, n.
Whole. 61, 62, and n. 66. 129.
Wrack. 174.
Wreake. 173.
Women. 32. 74, n.
Wonder, *see* Admiration.

X.

Xenophon, *his* Απομ. *explained*, 195. *corrected*. 104, n, *his* Συμπ. *explained and corrected*. 221.

Z.

Zany. 14, n.
Zeal, *personated*. 123. *its influence on arts and sciences*. 33, 34.

FINIS.

56, n.